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ABSTRACT

Intended for teachers, librarians, and administrators, this handbook explores the possibilities of implementing a "Children as Authors" project by using collaborative and integrative teaching strategies to motivate elementary school children to write. After describing the project and explaining its benefits, the handbook explores ways teachers and librarians can work together on the project. The planning section of the handbook highlights factors to be considered: choice of topic for writing, objective for writing, incorporation of library skills, integration of instruction, use of effective teaching strategies, identification of learner needs, and identification of appropriate strategies and resources. The handbook then provides guidelines and tips on working with reluctant writers and with very young writers (for example, establishing the climate for writing and retaining the authorship of each child) and offers suggestions for incorporating library and bookmaking skills into the project. The handbook concludes with ideas for sharing students' books and with samples of units that have already been developed on topics such as expressing feelings, riddle/entertaining, nuclear energy/promoting ideas, survival, the life cycle of frogs, and making a fantasy book. (HOD)

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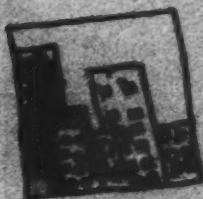
Children as Authors Handbook

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This handbook supplements the following publications:

Library/Study Skills Instruction in Hawaii's Schools:
A Guide for Teachers and Librarians (1982)

Integrating Library Skills into Content Areas:
Sample Units and Lesson-Planning Forms (1979)

Extra copies of these earlier publications may still be obtained through School Library Services.

Additional copies of the chart, "Basic Study Skills and Library Use" (1978), may also be acquired through School Library Services.

Reactions to this guide as well as requests for more copies of it are welcome. For more information, please contact:

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Children as Authors Handbook



In a small apartment, In New York John Flash (Lightning Man) was reading his daily newspaper with his pet, Furry (Electric cat.) John Flash was very handsome especially with his sparkly eyes.

Table of contents

	<u>Page</u>
FOREWORD	iii
ACKNOWLEDGMENTS	iv
INTRODUCTION	vii
I. Children as Authors: overview and benefits	
What is it?	A1
How does it fit in to an on-going program?	A1
How does it benefit students?	A2
How does it help teachers and librarians?	A3
Why would administrators want to promote it as a curriculum improvement effort?	A4
Why would districts want to support it?	A4
II. Collaboration: teacher-librarian teamwork	
Who initiates the project?	B1
How does the teaming relationship work?	B1
How critical is leadership to the continuation of this project?	B2
III. Planning: factors to consider	
What content should be chosen for the project?	C1
What writing objective should be the focus?	C3
How are library skills incorporated into the project?	C4
How does the project help integrate instruction?	C5
How does the project build effective teaching?	C6
How can learner needs be identified?	C7
How can learner needs be matched with strategies, resources? ..	C8
How do all these factors come together in a unit plan?	C10
IV. Writing skills: guidelines and tips	
How do we establish the climate for writing?	D1
What are the important phases to consider in the writing process?	D4
How is the authorship of each child retained throughout the writing process?	D5
How can writing skills be integrated into pre-writing and composing phases of the process?	D6
How can writing skills be integrated into the post-writing phase of the writing process?	D10
Samples of a student product	D17

V. Library and bookmaking skills

How can library skills be incorporated into this project?	E1
Lesson: creating parts of a book	E2
Lesson: creating catalog cards	E10
Are there skills and concepts that students can be taught in planning their books?	E14
If necessary, how can art concepts and skills be reinforced and extended?	E27
Lesson: tissue paper collage	E27
What are some bookbinding techniques to consider?	E29

VI. Sharing of products: a potpourri of ideas

What are some ways to have students share their books?	F1
--	----

VII. Sample units from summer workshop

Expressing feelings	G3
Riddles/entertaining	G9
Computers in our lives/promoting ideas	G15
Tidepools and coral reefs/giving information	G24
Superheroes and tall tales/entertaining	G33
Developing self-concept/expressing feelings	G40
Nuclear energy/promoting ideas	G47

VIII. Sample units from school teams

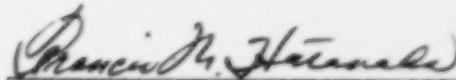
Families	H3
All about me	H9
I am special	H20
Animals	H27
Computer awareness - computers in our lives	H34
Biographies	H43
Life cycle of frogs	H49
Making a fantasy book	H58
Instant readers	H66
Survival	H81

Foreword

The most meaningful learning takes place when students are motivated to bring skills and concepts together in products they have created out of their personal experiences and knowledge.

This publication highlights the objectives, the processes, and the outcomes of effective teaching strategies that encourage students to become young authors.

As the collaborative effort of teacher and librarian teams, district and state office members, principals and university faculty, this document provides guidelines for a successful partnership of classroom teacher and librarian in a learner-centered project.



FRANCIS M. HATANAKA
Superintendent

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Cover

Jennifer Li, grade 3, Wilson Elementary - from her book, Lightning man,
(with guidance from Carolyn Ing, Teacher, Wilson Elementary; and
Beatrice Yoshimoto, Music Resource Teacher, Honolulu District)

Titles

Hand-lettered titles on cover and section pages done by
Kesli Tengan, grade 3, Kamiloiki Elementary

Reactions of a student author:

"At first, I felt nervous because it was something new to me. In the middle, I felt a little better because I knew I could do it. At the end, I felt happy and proud because I knew I had done something fantastic!"

*--Kalani Usekoolani, gr. 4
King Kamehameha III School*

Introduction

This handbook is intended for teachers, librarians, and administrators who wish to explore the possibilities of implementing a "Children as Authors" project by using collaborative and integrative teaching strategies to motivate students to write.

Highlighted in the publication are the successful elements of the project as it has been developed and taught by various school level teams of teachers and librarians in the state. It is not intended to be an exhaustive text on writing or on library skills instruction. Instead, numerous references are made to other Department of Education publications where readers desiring more information can find additional detailed explanations.

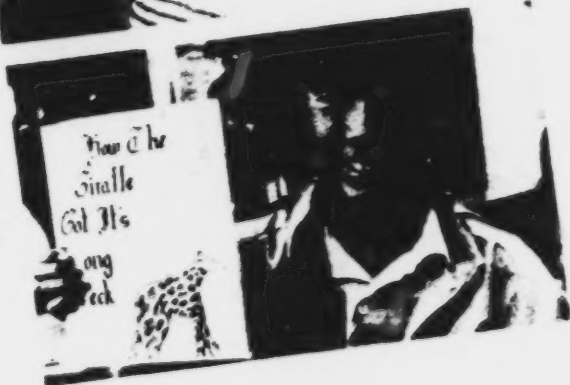
For those individuals who have taken "Children as Authors" workshops and who have been doing similar authoring projects in the past, this publication will reaffirm the processes and practices that are already a dynamic part of their classrooms and libraries.

For those teachers and librarians who find this "Children as Authors" concept a new one, this handbook provides both an overview and some practical tools for taking the first exciting steps. A suggested approach to its use is to:

1. Skim through the sample units in the last two chapters to get a flavor of how others have implemented the project in their schools.
2. Glance through the table of contents to see how other parts of the handbook are organized. The question-and-answer format allows readers to quickly identify areas of interest.

Finally, the handbook is an invitation to all users to create some learning magic in our schools as students bring knowledge and experiences together in books they have crafted.

Children as Authors: overview and benefits



Children as Authors: overview and benefits

What is it?

"Children as Authors" is a project that encourages effective, collaborative teaching by getting students to write and to create their own books which then become part of a classroom or a school library collection.

How does it fit in to an on-going program?

The project is a way to bring people together and instruction together.

In terms of people working together, schools doing projects have discovered the following possibilities:

- individual teachers are working with the librarian
- entire grade levels are planning with the librarian
- the principal is lending support for schoolwide adoption of the project.

In terms of instruction coming together, this has happened on several levels:

- individual teachers and librarians find they are able to do more integrated instruction

EXAMPLE: At Nanaikapono Elementary, the librarian and teacher of enrichment students used the theme of survival to integrate language arts, social studies, guidance, and library skills into their project.

- grade levels are better able to incorporate grade level emphases

EXAMPLE: At Lincoln Elementary, the librarian and grade 1 teachers focused on developing self-concept and integrated guidance, language arts, nutrition, and library skills into their project.

- schools are better able to help meet schoolwide needs.

EXAMPLE: At Kahaluu Elementary, the principal and teacher-librarian team have implemented a project as part of a schoolwide effort to practice effective teaching strategies and to improve school climate.

How does it benefit students?

The student begins to see the relationship and relevance of reading, writing, and library skills.

Teachers and librarians who have done "Children as Authors" projects agree that it does the following:

- increases motivation and transfer of learning

"They really remember and apply!"

--Faith Louie, teacher, and Mildred Uchima, librarian
Hilo Union

- contributes to sense of pride and accomplishment

"This is a tremendous way to build self-esteem."

--Linda Ishii, librarian, and Veronica Rivera, teacher
Liliuokalani

- encourages creative thinking and purposeful learning

"The students show us more imaginative ways to express things than we give them enough credit for!"

--Yvonne Toma, teacher, and Lois Lim, librarian
Kipapa

How does it help teachers and librarians?

Teachers and librarians who have done "Children as Authors" projects point out that it helps achieve the following:

- encourages teamwork that brings out strengths in teaching partners

"Doing this project really showed us that collaboration can work...and that the teaching load can be shared."

--Cheryl Fukuda, librarian, and Jan Nakamura, teacher
Kahaluu

- nurtures integrated instruction

"We don't have to fragment out the school day--everything comes together!"

--Betsy Nakashima, teacher, and Marsha Higa-Nakamura,
Librarian
Kanoelani

- stimulates creative teaching

"Putting two heads together really makes a difference. What you can do is limited only by your own imagination and resourcefulness."

--Joan Yoshina, librarian, and Hiroko Koga, teacher
Nanaikapono

- improves writing skills

*"An evaluation of student writing samples from nine project schools indicated that students did significantly better in many areas of writing as a direct result of their authoring experiences."**

--Jane Kurahara, School Library Services Specialist III,
Multimedia Services Branch

*For more details on the evaluation, contact School Library Services.

Why would administrators want to promote it as a curriculum improvement effort?

Some of the benefits mentioned include the following:

- contributes to overall school climate
- incorporates effective teaching and learning strategies
- promotes teaching that involves the whole child
- makes staff development activities more manageable by integrating the separate efforts.

"The project really brings all these things into focus in an exciting way: teaching is connected with building student self-concept as well as developing content learning. When students are happy and learning at the same time, teachers and librarians feel good about their work. It's a terrific cycle!"

--Art Kaneshiro, principal
Kahaluu

Why would districts want to support it?

Some of the positive factors highlighted include the following:

- allows for a natural integration of many different instructional improvement efforts (e.g., Effective Teaching and Learning Strategies, integrated language arts, writing and reading improvement)
- provides a meaningful focus for inservice training because it is based on classroom content area emphases and student needs.

"I especially like the integrated approach inherent in this project. Too often, ETAL, integrated instruction, writing improvement, and school climate improvement are treated as separate, fragmented inservice training activities. There is a real need to show how such separate efforts can come together in a project such as 'Children as Authors.' This project practices what we've been preaching."

--Allen Ashitomi, language arts
resource teacher (Molokai), Maui District

Collaboration: teacher-librarian teamwork



Collaboration:

teacher-librarian teamwork

Who initiates the project?

The librarian may suggest it...or the teacher may take the lead. It really doesn't matter; however, the topic for the project should be one that will be part of the classroom program of study.

How does the teaming relationship work? (Who does which part?)

There is no one best way for teachers and librarians to work together. The following examples suggest the range of possibilities: *

School A:

The librarian coordinates the project and works with four teachers. She provides and introduces library resources and lessons on parts of the book. The teachers do the writing activities.

Specific example:

At Lincoln Elementary, the librarian met with all grade 1 teachers to discuss a unit, "All about me." They agreed to have her handle parts of the unit dealing with library skills instruction and with certain topics. The teachers taught the rest of the unit including most of the writing. (See pp. H9-H19 for more details on this unit.)

School B:

The teacher handles most of the project and involves the librarian in the bookmaking end of it.

Specific example:

At Kipapa Elementary, along with close collaboration with the enrichment teacher, the librarian also showed a gr. 4 teacher some sample bookmaking directions. The teacher incorporated some of these suggestions into her haiku-writing unit.

*Source: Library/study skills instruction in Hawaii's schools (Office of Instructional Services, 1982), pp. 3-8.

School C:

The librarian and one teacher plan and work closely together from start to finish. In addition, the librarian helps two other teachers by gathering library resources for their projects and the teachers handle the rest.

Specific example:

At Kahaluu Elementary, the librarian and one kindergarten teacher worked closely together in planning and teaching several different units which culminated in class books. (See a sample unit on pp. H3-H8.) At the same time, the librarian helped a gr. 3 and a gr. 5 teacher get started with their research writing and the teachers followed through on their own.

In a nutshell, the type and extent of the teaming depends on resources and people involved as well as time available for planning.

How critical is leadership to the continuation of this project?

The successful maintenance of a "Children as Authors" project depends on a supportive leadership network that includes:

- state level specialists - this involves the School Library Services section working with other district and state specialists, resource teachers, and school faculties to offer inservice training and consultation.
- district level specialists - this involves district specialists and resource teachers working both with state specialists and with various school faculties to offer inservice training and consultation.
- principals - this involves administrators in key roles, allowing for staff development time and lending support for teacher-librarian collaboration.
- librarians and teachers - this involves teachers and librarians working together to find creative ways to sustain the project with support from their principals, and helping other staff members who wish to begin similar projects.

Assuming a shared responsibility in this leadership network means that all those participating must feel ownership in the concepts underlying the project and must see value in its continuation and growth.

Planning:
factors to consider



Planning: factors to consider

Planning a "Children as Authors" project requires consideration of the following factors:

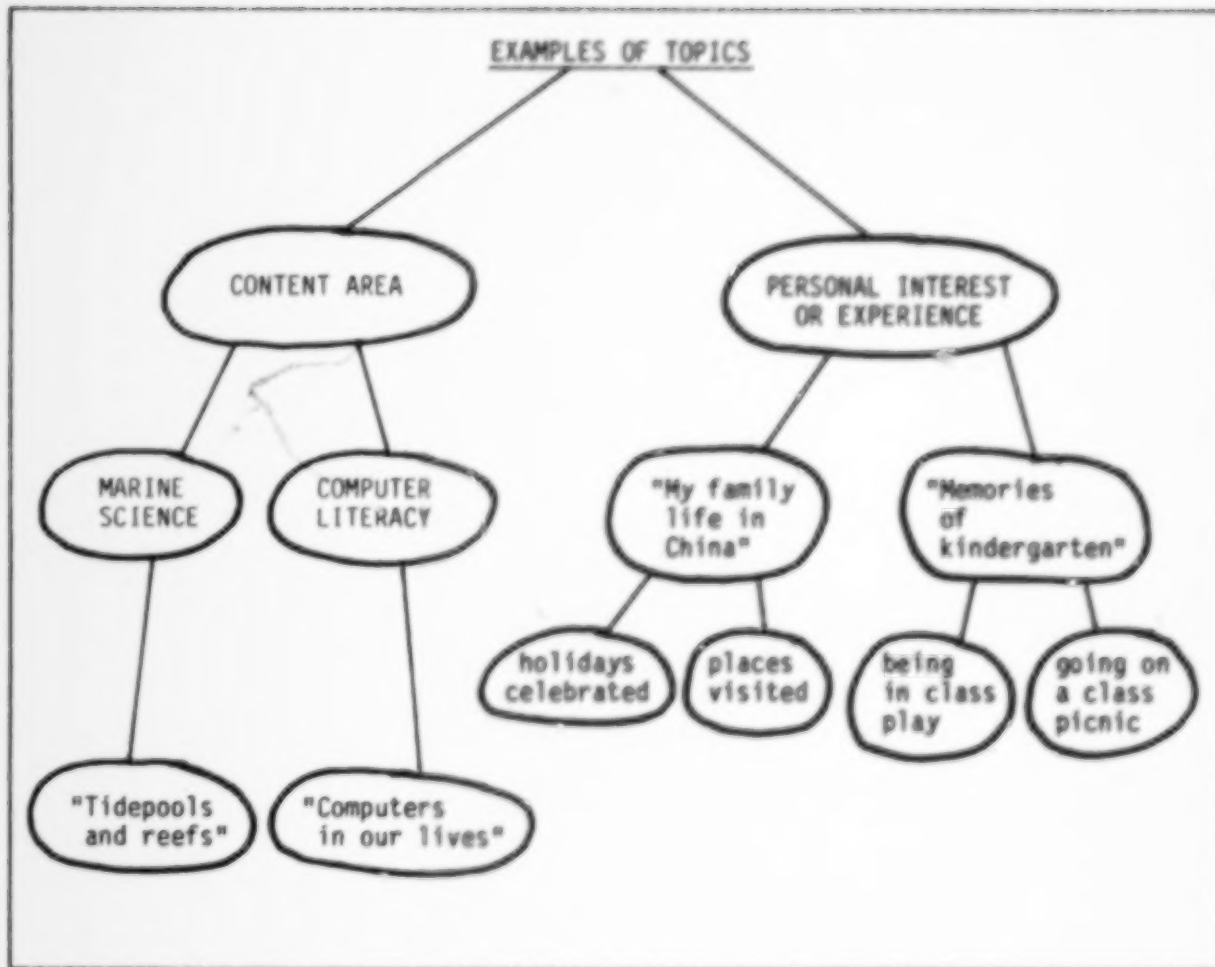
- choice of content
- objective for writing
- incorporation of library skills
- integration of instruction
- use of effective teaching strategies
- identification of learner needs
- identification of appropriate strategies and resources.

Each of these factors will be discussed in more depth in this chapter.

What content should be chosen for the project?

Authorship entails the sharing of personal knowledge, feelings, and experiences. The bases of a "Children as Authors" project, therefore, are the instructional experiences which provide the knowledge from which students write.

This knowledge can emerge from any aspect of the curriculum--a particular content or subject area, a personal interest or experience. The writing should reflect ideas or concepts which have personal meaning to the student. A diagram of possible topics is shown on the next page.



Above all, the teacher needs to ensure that the knowledge base students choose to write from is one with which they feel comfortable and familiar and one from which they can draw personal meaning. The essence of authorship retains the uniqueness of the individual student as expressed through writing.

What writing objective should be the focus?

In addition to knowing content, an author needs to have a purpose or focus to his writing. There is no one writing focus that a "Children as Authors" project must emphasize. Rather, experiences in any of the four major writing focuses as defined by the State writing improvement framework are encouraged.

The State writing improvement framework defines the four major writing objectives as follows: *

- Expressing feelings - to express personal feelings clearly and vividly
- Giving information - to give clear, accurate, and complete information to others
- Promoting ideas - to present a convincing argument
- Entertaining - to use language artfully to move the reader into an imaginary world of the writer.

*Source: State writing improvement framework (Office of Instructional Services, 1980), p. 6.

What is critical is that as students begin the composing process they understand the stated purpose and they keep this clear throughout the writing.

A systematic, sequential writing curriculum which provides frequent writing opportunities in all of the above areas is essential for students' success in writing. Their writing experiences should encourage exploration and discovery of their own uniqueness as authors.

A true feeling of authorship is acquired as students become comfortable with their own ideas and feelings and their gradual development of writing skills.

How are library skills incorporated into the project?

The major areas of emphases in library skills include the following: *

- appreciation of resources
- retrieval of information
- use of information.

All of these areas can be incorporated into the project. Students need to be exposed to various library resources which not only provide information but serve as writing models. Through using these resources, children become aware of various purposes for writing and come to understand the elements which address the identified purposes.

For example, as children are introduced to folktales in the library, they can also gain understanding of fictive elements such as plot development, characterization, and conflict. Students can also be introduced to vivid use of imaginative language and style. The appreciation and understanding of this literary genre provide the base of knowledge from which children can begin to write and develop their own writing skills.

Some of the types of resources that can be used for different purposes of writing include:

- Expressing feelings - poetry, collections of personal essays, journals
- Giving information - nonfiction or informational books, encyclopedias
- Promoting ideas - newspaper editorials, books and magazine articles dealing with current issues
- Entertaining - short stories, junior novels, folklore, myths and legends

*Source: Library/study skills instruction in Hawaii's schools (Office of Instructional Services, 1982), pp. 33-60.

How does the project help integrate instruction?

The "Children as Authors" project provides a natural means of integrating instruction and giving students maximum opportunity to retain, transfer, and use their learning experiences in a meaningful way.

Integration can occur in the following ways for students: *

- Application to real life
Becoming authors and sharing their learning through their books
- Application of content area concepts
Using knowledge and concepts from various content areas in their writings
- Application of content area skills
Using skills from the library and various content areas in the process of creating their books
- Application of language arts, communication skills
Using reading, writing, listening, and speaking skills throughout the project.
- Connection with personal LET (Language-Experience-Thinking)
Using their personal experiences as a base for all learning

*Source: Integrated instruction handbook (Office of Instructional Services 1982), pp. 7-11.

Authorship provides rare opportunities for students to share something of themselves with others. The desired outcome is to build the self-esteem and worth of students as authors sharing their uniqueness in ideas and experiences. The most successful form of integrated instruction allows this desired outcome to be realized.

How does the project build effective teaching?

The teacher and librarian as teaching partners are the critical elements in a successful project. Their skillful interaction and guidance are crucial for integration of content, skills, and personal experiences to occur.

Teachers who know their students' strengths and weaknesses can adapt instruction to meet students' needs and effectively contribute to their learning. Sharing this knowledge with librarians is important in collaborative teaching.

The following key behaviors are important to keep in mind as teachers and librarians become actively involved in the teaching process: *

- Positive/supportive interaction
Receiving children as authors and respecting their uniqueness in ideas and expression
- Direct instruction through skilled questioning and cueing
Contributing to an understanding of concepts and knowledge that students can then use as their writing base
- Integrated instruction
Allowing students to use and apply their skills and knowledge meaningfully in writing and in bookmaking
- Provision for various learning settings
Meeting the needs of students in large, small, or individual groupings in the library and classroom as they work on their projects

*Source: Leeward district ETAL handbook for administrators and support staff (Leeward District, 1983), pp. G02-14. ETAL concepts were originally developed and disseminated by Department of Education language arts specialists.

As teachers and librarians practice these behaviors more systematically and frequently, motivation, retention, and application of knowledge become natural processes for the budding authors.

How can learner needs be identified?

Crucial to successful teaching is being able to identify student strengths and weaknesses. While the teacher is the primary source of information on the learners, collaborative efforts and sharing of insights with the librarian will provide a solid base for the matching of instruction.

Questions which help to identify student needs include the following: *

- Experience: What prior experiences do students have of the content?
- Visualization: Are students able to visualize or form mental pictures?
- Content concepts: What underlying concepts do the students have related to the content?
- Thinking: Are students able to process information completely and accurately?
- Language: What language or vocabulary differences are there?
- Style: In what types of learning situations do students seem to learn best?

*Source: Leeward district ETAL handbook for administrators and support staff (Leeward District, 1983), pp. GD2-14.

Using questions such as those above, teachers and librarians can begin to observe how students respond in discussion sessions and through writing samples as well as through a number of other instructional activities. These observations become the basis for meaningful instructional planning.

How can learner needs be matched with strategies, resources?

Once learner needs have been identified, they become the basis for decisions the teacher and librarian make about appropriate instructional strategies and resources.

The relationships, among learner needs, instructional strategies, and resources are shown below.*

- If the learner needs help in building EXPERIENCE...

Then a possible instructional strategy is
EXPERIENCE CUEING

Examples of questions:

1. *Have you had a similar experience or faced a similar problem?*
2. *Can you think of a time when something similar happened to you?*

And possible resources include
SPECIMENS, HANDS-ON MATERIALS

- If the learner needs help in VISUALIZATION...

Then a possible instructional strategy is
USING PICTURES

Examples:

1. *Introduce concepts through discussions and use of visual aids.*
2. *Encourage descriptions of sensory details, feelings, ideas through use of pictures.*

And possible resources include
PHOTOGRAPHS, STUDY PRINTS, FILMSTRIPS

- If the learner needs help in understanding CONTENT CONCEPTS...

Then a possible instructional strategy is
DEDUCTIVE STRUCTURING

Examples:

1. *Encourage students to make associations with a selected topic in whatever way they can.*
2. *Pursue student responses in terms of why and how they are related to a given concept.*

And possible resources include
BOOKS WITH LIMITED, CLEAR, SIMPLE CONTENT PRESENTATION

- If the learner needs help in developing THINKING SKILLS...

Then a possible instructional strategy is
WEBBING

Examples:

1. *Guide students to organize, categorize ideas into a meaningful structure.*
2. *Encourage students to show relationships among concepts.*

And possible resources include
BOOKS THAT HAVE WELL-ORGANIZED FORMATS WHICH
OUTLINE MAIN IDEAS AND SUPPORTING DETAILS

- If the learner needs help in building LANGUAGE...

Then a possible instructional strategy is
CONCEPT VOCABULARY BUILDING

Examples:

1. *Build vocabulary by relating terms to underlying concepts.*
2. *Expand vocabulary by linking words with terms already in students' bank of experiences.*

And possible resources include
BOOKS WITH CLEAR, APPROPRIATE VOCABULARY
AND WELL-DEVELOPED SENTENCE STRUCTURES

*Sources:

Language arts for basic skills K-2 (Office of Instructional Services, 1978).

Comprehension in the content areas, strategies for basic skills (Office of Instructional Services, 1979).

Corrective comprehension (addendum to above title).

How do all these factors come together in a unit plan?

All of the factors mentioned in this chapter can come together in a unit plan for a "Children as Authors" project.

The factors include:

- choice of content
- objective for writing
- incorporation of library skills
- integration of instruction
- use of effective teaching strategies
- identification of learner needs
- identification of appropriate strategies and resources.

The following sample unit displays these factors through the total instructional process.

SAMPLE UNIT

Unit: Life cycle of butterflies

Student objectives:

- | | |
|--------------|---|
| (Science) | To understand the concepts of and vocabulary relating to the life cycle of butterflies. |
| (Lang. arts) | To write a composition on the life cycle of a butterfly with clarity, accuracy, and completeness. |
| (Library) | To use a variety of sources to acquire information and to summarize retrieved information according to set purpose. |

Materials used: The life cycle of a monarch butterfly, by Julian May
Study print or picture of butterfly

Entry level: Little or limited knowledge

Grade level: Primary

Teaching procedure

Introducing the lesson

1. Discuss concept of growth.
 - When you were very little, did you look and act the same way you do now?
 - What did you spend most of your time doing when you were a baby? What can you do now?
 - What can you do now that you could not do as a baby?

Provide concept association to known experiences.

2. Record responses on board or chart paper.

3. Make the point, "Just like yourselves, other things grow and change."

Generalize toward concept focus.

Providing for content knowledge through resources

1. Show a study print or other large picture of a butterfly, saying, "This particular insect also grows and changes."
 - Can you tell me what it is?
 - Tell me more of the details that you see.
 - Is there any idea that comes to mind when you look at this picture?

Retrieve, assess students' LET through discussion of picture.

Butterflies (cont.)

Teaching procedure

2. Ask, once the insect has been identified, "What do you know about butterflies?"
 - Do you know how it's born?
 - Do you know what happens to it after it's born?
 - Do you know if it changes as it grows?
3. Record all responses. List vocabulary used by students.
4. Show and read from a nonfiction book that clearly describes the life cycle of a butterfly, such as The life cycle of a monarch butterfly, by J. May.
5. Make new predictions, respond to initial predictions and vocabulary when appropriate. List new key words/vocabulary.
6. Categorize and chart the life cycle concept through a web formation. Use appropriate vocabulary and focus on relationship among details. (See sample of web on p. C-14.)
7. Guide student role playing of the butterflies' life cycle.
 - Identify stages to be portrayed - e.g., caterpillar, chrysalis, butterfly.
 - Have students orally describe the changes which occur within and between stages.
 - Guide use of appropriate vocabulary and body movements.
 - Compare and contrast with visualization found in pictures from books.

Assess students' prior experience.

Read aloud to provide content knowledge and build vocabulary.

Provide a visual structure of details toward major concept.

Provide for application, validation of knowledge through visualization technique.

Writing/bookmaking

1. Review purpose and audience for assignment.

Students are to write a composition providing information on the life cycle of the butterfly. Reference can be made to the monarch or any other butterfly.
2. Show students how to locate other sources on this topic.

Set purpose for writing; integrate writing skills.

Integrate library skills.

Butterflies (cont.)

Teaching procedure

3. Provide individual help as needed: concepts, choice of words, organization, spelling, mechanics.
4. Allow students to illustrate writing.
5. Read composition aloud, or have students read their own, responding, reacting to their ideas.
6. Identify effective elements of a giving information composition, ideas, words used, individualized style, illustrations.
7. Revise and edit as needed.
8. Format composition and illustrations into book form, including parts of a book as appropriate.
9. Complete bookmaking task.

*Provide positive/
supportive feedback.*

*Review proof-reading
techniques.*

*Develop worth, value in
student as authors.
Integrate library skills.*

Follow-up activities

1. Compare and contrast the monarch butterfly with other butterflies.
2. Initiate small group or individual research on this topic. Research can expand into other aspects - characteristics, living habits, etc.
3. Start a "living zoo" of specimens to directly observe and record butterfly growth and behavior patterns. Students may also do this activity at home.
4. Look at fiction and relate it to informational books on butterflies.

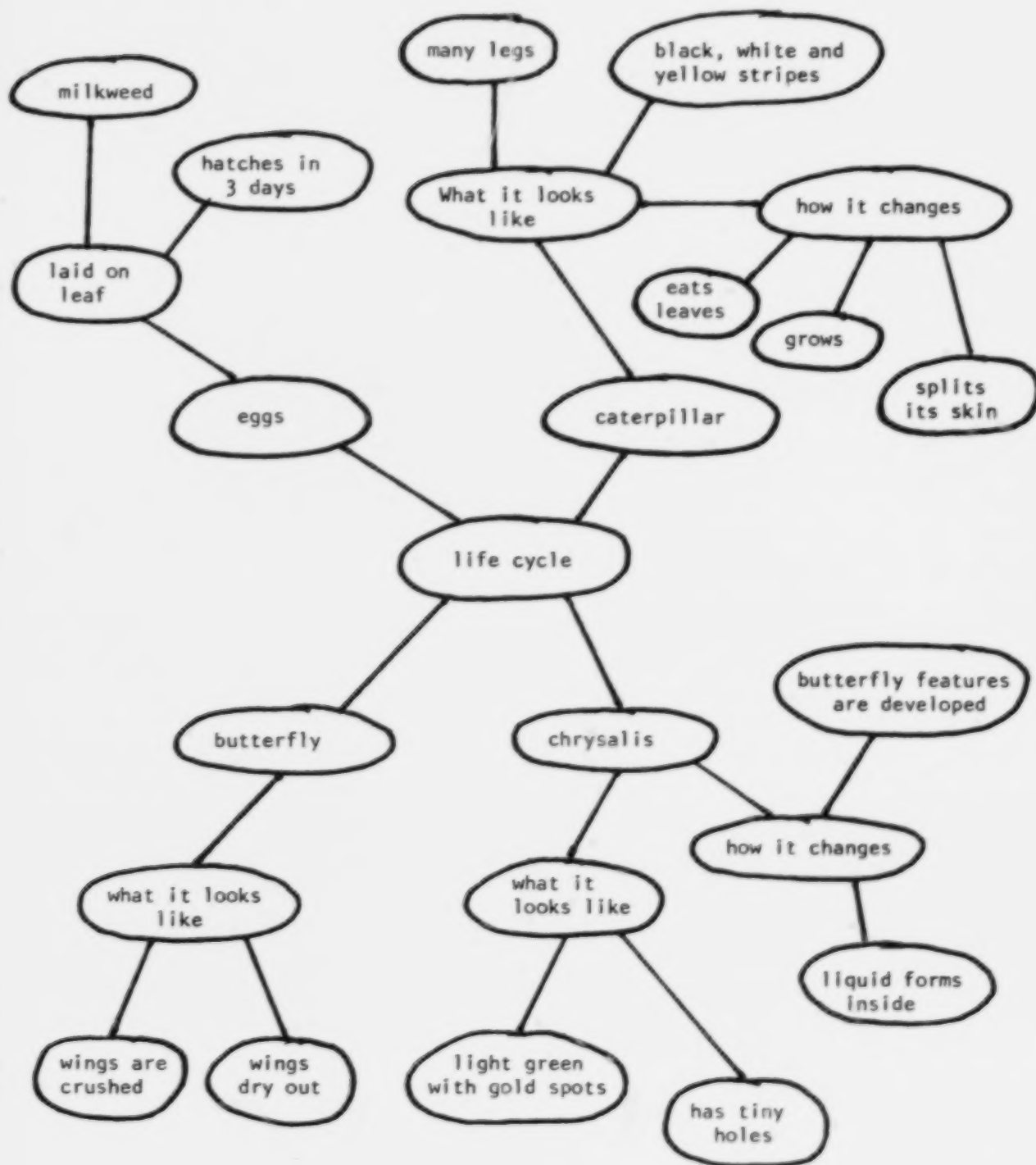
*Extend knowledge to
other butterflies.*

Integrate research skills.

*Provide direct
experience; integrate
science observation
skills.*

*Integrate literacy skills.
Integrate library
(fiction/nonfiction)
skills.*

SAMPLE: Web of the Life Cycle of the Butterfly



ADDITIONAL RESOURCES

Carle, Eric. The very hungry caterpillar. Collins, 1970.

Engaging picture book of a hungry caterpillar who eats right through the pictures, and after leaving many holes, emerges as a beautiful butterfly on the last page. May be used as follow-up book to compare and contrast this imaginary caterpillar with actual caterpillar described in informational books. *Useful for visualization, building content concepts.* Gr. K-2.

Conklin, Gladys. I like butterflies. Holiday House, 1960.

A little boy discovers the colors and shapes of different butterflies and tells of how he "raised" one. *Useful for developing content concepts.* Gr. 1-2.

Dallinger, Jane. Swallowtail butterflies. Lerner, 1982.

"Lerner Natural Science" series. Good basic information on body parts, life cycle. First-rate color close-ups but specific types of swallowtail are not always labelled. Glossary, index appended. *Useful for visualization and building experiences.* Gr. 4-7.

Darby, Gene. What is a butterfly. Benefic Press, 1958.

Explains simply the more common species of butterflies, how they are different from moths, their metamorphosis, how they affect plants. Color illustrations. *Useful for visualization and building experiences.* Gr. 2-6.

Goudey, Alice. Butterfly time. Scribner, 1964.

Examples of 12 butterflies with full-page illustrations and an appendix listing plants in which they lay their eggs. Good for comparative work. *Useful for visualization and developing content concepts.* Gr. 2-6.

Green, Ivah. The monarch butterfly. Encyclopedia Britannica Press, 1964.

Smooth-flowing text on life cycle of butterfly with excellent, close-up, color photos. *Useful for developing language and thinking skills.* Gr. 3-6.

Hogner, Dorothy Childs. Butterflies. Crowell, 1962.

Introduction to study of butterflies with directions for rearing caterpillars. Color illustrations. *Useful for building hands-on experiences.* Gr. 3-6.

Hutchins, Ross E. The travels of monarch X. Rand McNally, 1966.

A butterfly tagged in Toronto, Canada, is recovered in Mexico 2,000 miles away. Describes tagging process, possible flight route. Color illustrations. Gr. 2-6. *Useful for extending content concepts and building language.*

Overbeck, Cynthia. The butterfly book. Lerner, 1978.

Text and illustrations do a good job of showing the characteristics of 10 familiar butterflies and their life cycles. Last page shows comparative sizes of these butterflies. Good for comparison and contrast. *Useful for extending content concepts and building thinking skills.* Gr. 2-6.

Oxford Scientific Films. The butterfly cycle. Oxford Scientific Films, 1977.

Focuses on life cycle of a white cabbage butterfly from egg through larva and pupa stages to adulthood. Excellent, large close-ups. Words are not easy but can be explained by teacher/librarian. *Useful for building experiences, visualization, and extending content concepts and thinking skills.* Gr. K-6.

Pluckrose, Henry. Butterflies and moths. Gloucester Press, 1980.

Shows stages of growth; many different kinds of caterpillars, moths, butterflies are compared. Good color illustrations. *Useful for extending content concepts and thinking skills.* Gr. 2-6.

Sabin, Louis. Amazing world of butterflies and moths. Troll, 1982.

Factual text written in simple language. Attractive format. Good read-aloud. Useful as independent study resource for science. *Useful for visualization and building content concepts.* Gr. 1-3.

Sterling, Dorothy. Caterpillars. Doubleday, 1961.

Shows change of caterpillar into a butterfly or moth. Explains how to identify, collect, and keep caterpillars. *Useful for extending content concepts.* Gr. 3-6.

Tarrant, Graham. Butterflies. Putnam, 1982.

A brief introduction to the life cycle of a butterfly featuring pages with pop-up illustrations. *Useful for visualization.*

Audiovisual resources

"Common insects." (Study print). Singer.

"Insects." (Study print). Cook.

"Life cycle of a butterfly." (Film loop). McGraw-Hill.

National Geographic. (Magazine).

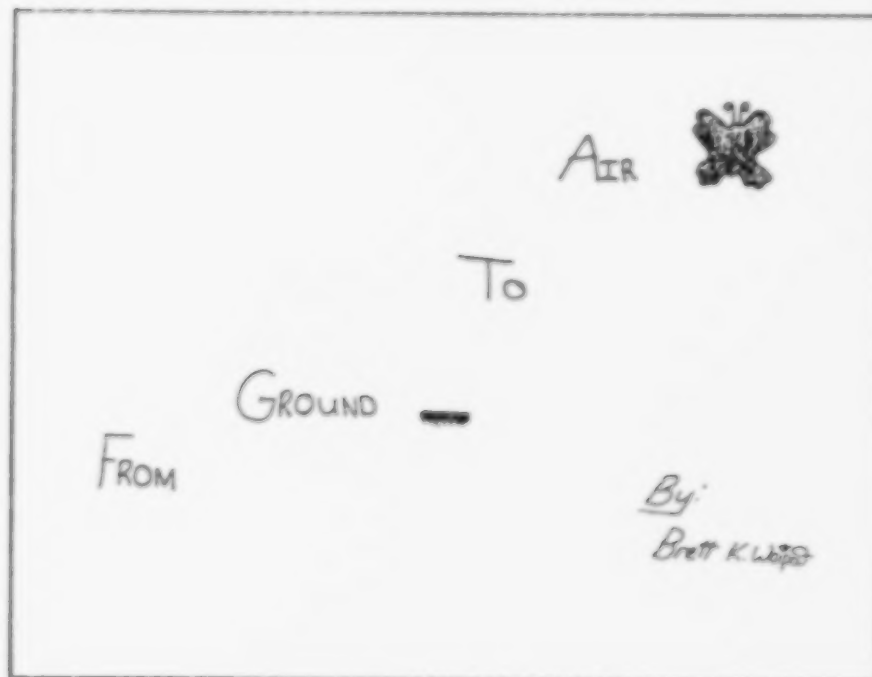
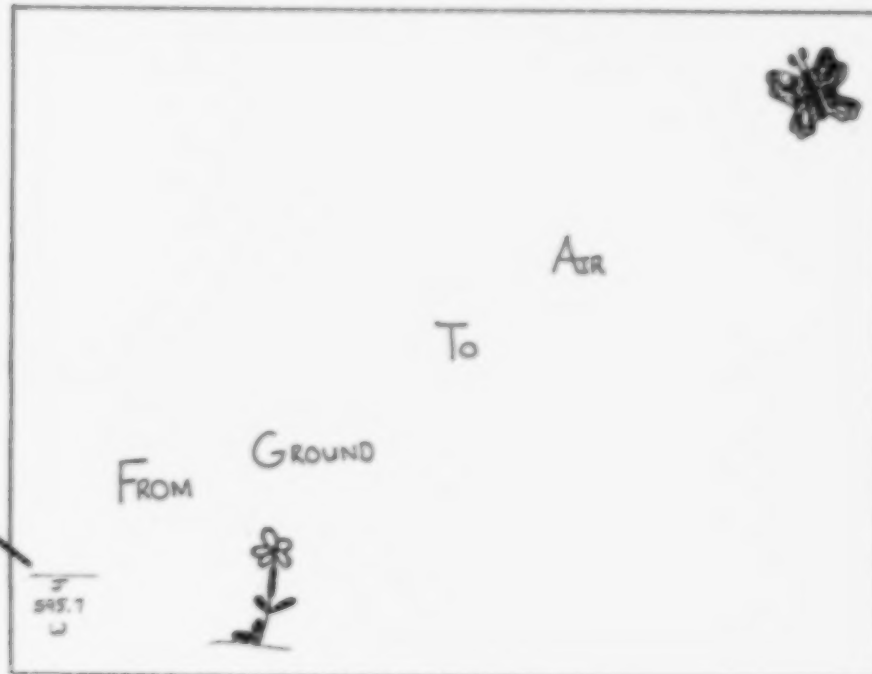
Ranger Rick. (Magazine).

Scienceland. (Magazine).

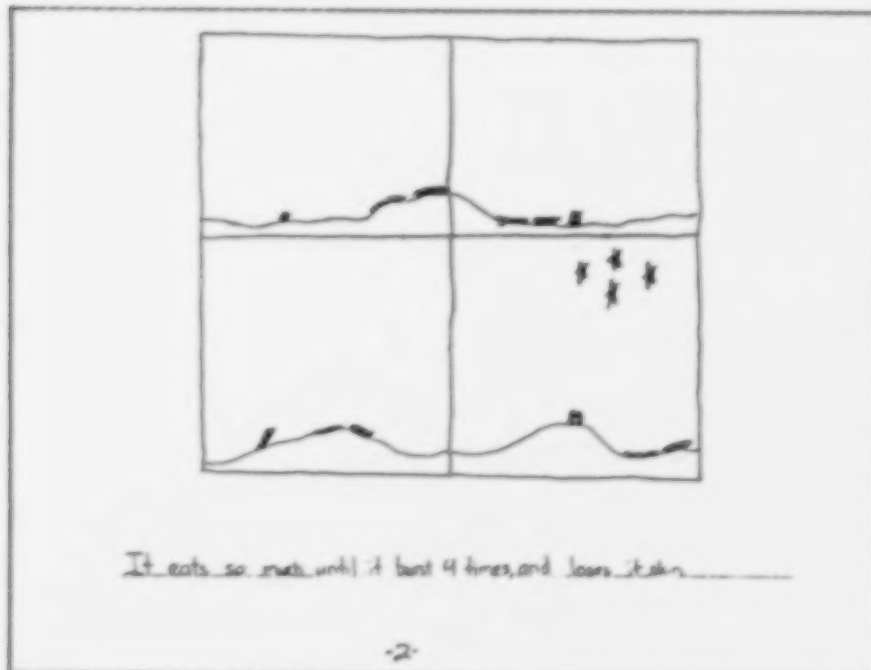
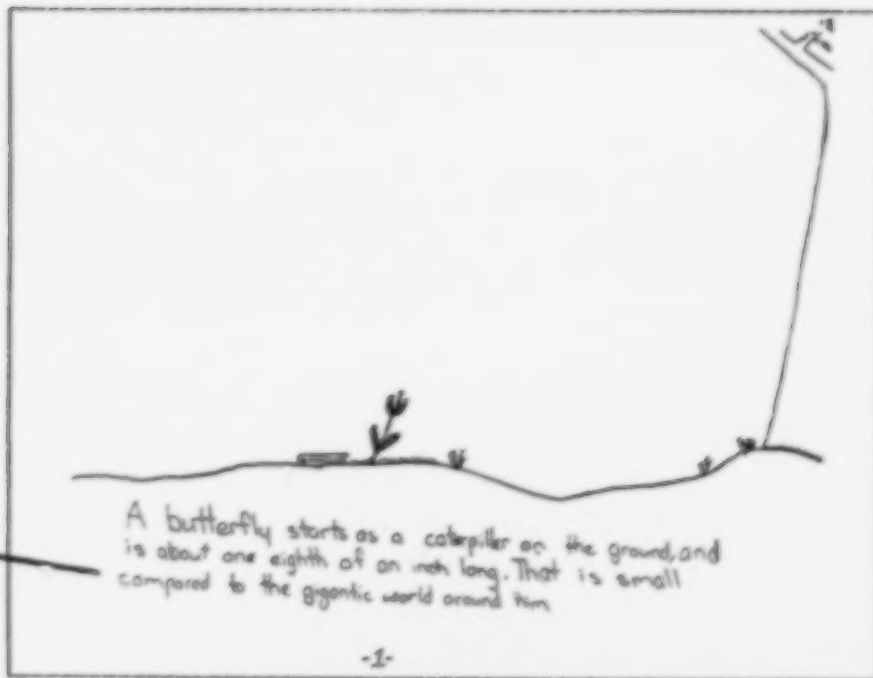
An outcome of this lesson is a book which provides a student author's interpretation of how he understands and expresses knowledge of the life cycle of the butterfly. The uniqueness of the author is reflected through his vivid use of language and graphic details.

SAMPLE OF STUDENT BOOK BASED ON "BUTTERFLIES" UNIT
By Brett K. Waipa, gr. 6, Kualapuu Elementary

(Bookmaking
integrates
library skills)



(Uses comparative thinking)





(Shows understanding
for specific
details)

Then it spins a cocoon for 8-15 hours without stopping. Most people call it a cocoon but its real name is chrysalis which means gold.

-3-

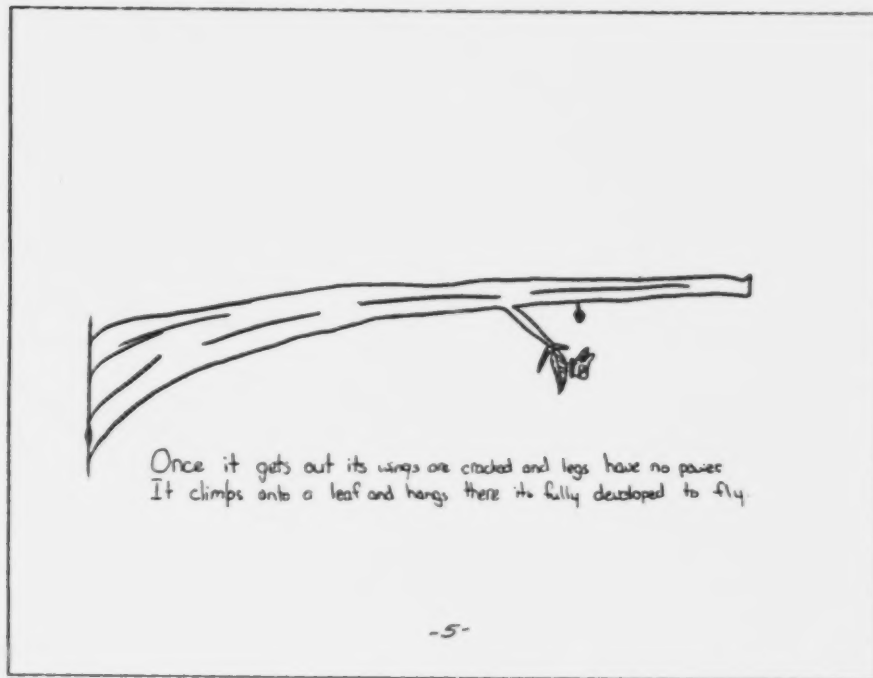


(Uses descriptive,
vivid language)

From there the caterpillar slowly turns into a butterfly. The butterfly tries desperately to escape from its prison.

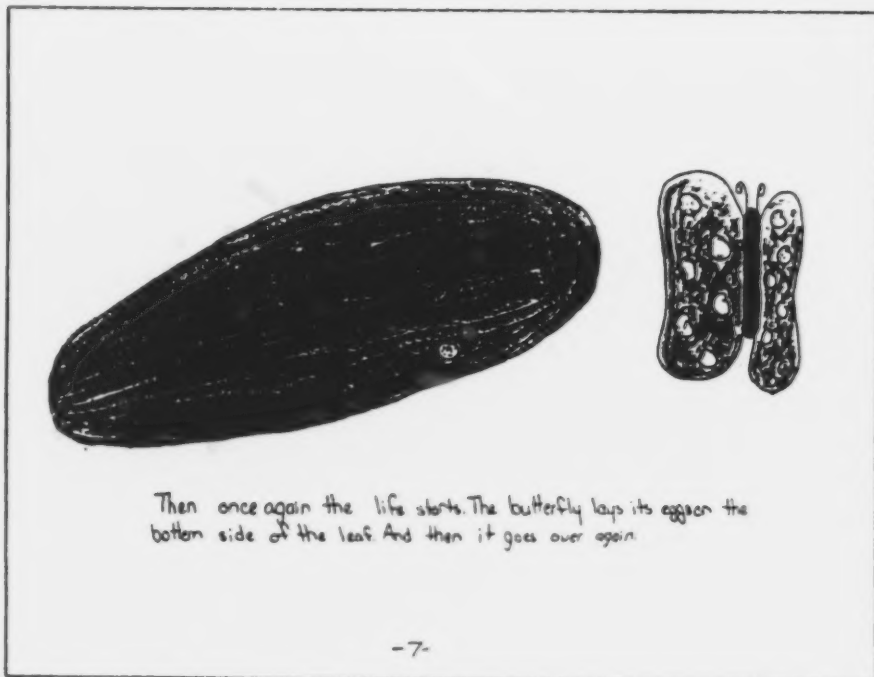
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(Addresses and
develops theme)

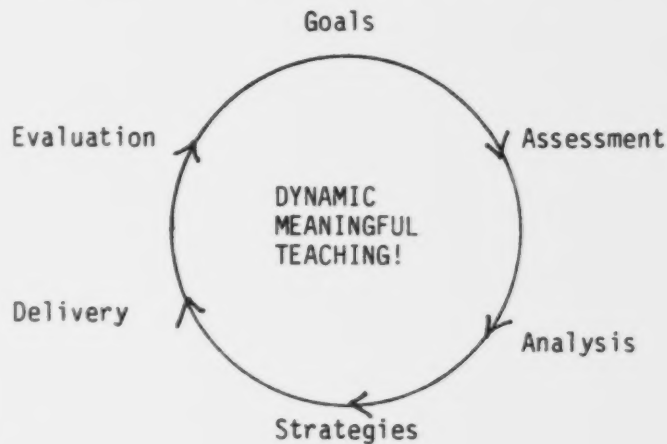
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The critical thing to remember is that any lesson plan requires shifting and adjusting to meet learner needs within a given classroom.

There is a continual cycle of assessing needs, adjusting strategies and resources to meet these needs, and evaluating student behaviors and products to see whether these needs have been met.

The cyclical process is best exemplified in the diagram below: *



*Source: Library/study skills instruction in Hawaii's schools (Office of Instructional Services, 1982). The entire document is organized around this process with examples provided throughout the publication.

The following are specific examples from the butterflies unit of how strategies and resources can be appropriately matched to meet the needs of two different kinds of learners, labeled A and B.

EXAMPLE: LEARNER A

LEARNER NEEDS: Has limited experience; lacks basic knowledge of concept of the life cycle of the monarch butterfly

INSTRUCTIONAL OBJECTIVE: To build experiences and knowledge of the life cycle of the monarch butterfly

INSTRUCTIONAL STRATEGY: Visualization

Using pictures: focus on pictures before reading the text.

Allow students to retrieve their personal experiences through visual stimuli. Build experiences by forming mental images.

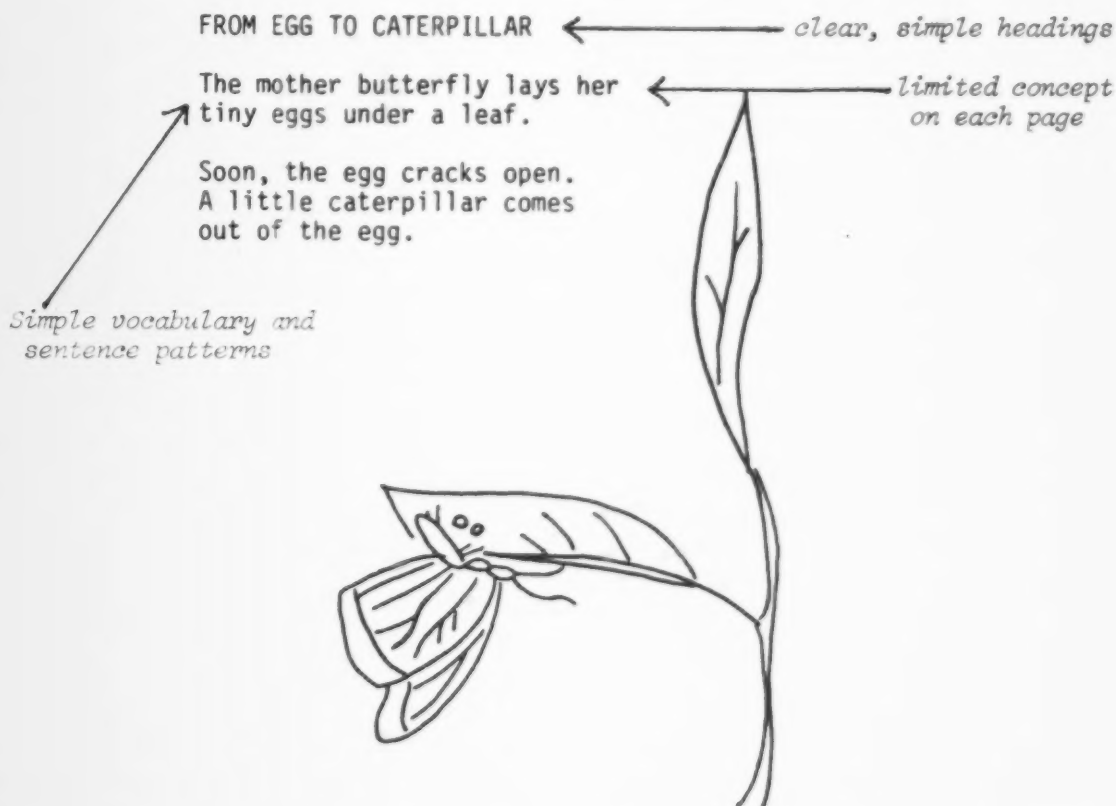
Sample questions to use:

- What do you see here?
- What's happening in this picture?
- What do you know about the things in the picture?

RESOURCES:

1. Observation of a live butterfly specimen.
2. Use of book, What is a butterfly, by Gene Darby.

(Sample of an appropriate page)



This sample was composed by School Library Services.

EXAMPLE: LEARNER B

LEARNER NEEDS: Has basic concept of life cycle of the monarch butterfly and related vocabulary; is also able to process and use this information appropriately. Needs to extend and apply this knowledge to new experiences.

INSTRUCTIONAL OBJECTIVE: To extend and apply knowledge of life cycle of monarch butterfly to new experiences.

INSTRUCTIONAL STRATEGY: Thinking

Using webbing or visual structuring: have students organize and document their information into a meaningful structure. Focus on the relationship of details to main ideas.

Language

Vocabulary building: have students become familiar with new vocabulary to which they have been exposed in the text.

RESOURCES:

1. Use of book, Amazing world of butterflies and moths, by Louis Sabin.

(Sample excerpt) *

Detailed description requires analogous thinking → Butterfly and moth eggs are hard to see --- they are about the size of the head of a pin. Butterflies and moths lay large numbers of eggs on twigs, leaves, or on the ground. Soon, the eggs hatch. But it is not a winged insect that comes out of each egg. It is a very small caterpillar. *Vocabulary and sentence patterns are more complex*

Addresses two types of insects simultaneously →

Includes more specific details →

*Source: Courtesy of Troll Associates, Mahwah, New Jersey.
Amazing world of butterflies and moths by Louis Sabin.
 Copyright ©1982 by Troll Associates.

2. Extend learning to related concepts or other content areas.
 Example: Comparison of the monarch with the white cabbage butterfly.

In summary, effective teaching is one that is learner-based. Teachers and librarians who are sensitive to student strengths and needs and who adapt their instruction accordingly will find that learning will happen in exciting and meaningful ways for the child.

Writing Skills:
Guidelines and Tips

Writing skills: guidelines and tips

How do we establish the climate for writing?

Often it is not the skills which hamper students' ability to write, but it is their overall insecurity with writing as a means of expression. The teacher's role in observing, diagnosing needs, and prescribing on-the-spot instruction, becomes the key element to effective teaching and learning taking place. Some observable behaviors and possible problem indicators are:

<u>Behaviors</u>	<u>Indicated problem</u>
● difficulty getting started	lack of personalization, meaningfulness of writing task
● lack of task orientation; short attention span	lack of verbal facility and expression; lack of organizational structure and cohesion
● frequent stopping for erasures	preoccupation with correctness in form-- handwriting, spelling, mechanics

The teacher can help students overcome these problems through reassurance and support in the areas of language and thinking facility, and purposeful use of skills. Above all, it is the teacher who can make the student feel like an author with genuine ideas and expression, and a uniqueness worth sharing with others.

The following sections provide meaningful suggestions on working with reluctant writers and with very young writers.

SUCCEEDING WITH RELUCTANT WRITERS *

If you encounter students who, out of fear, underdeveloped motor skills, boredom, disbelief, stubbornness or weariness--will be unwilling or unable to write, these suggestions may help.

1. CONCENTRATE FIRST ON BUILDING THE STUDENTS' SELF-IMAGE
Give positive strokes to increase willingness to express feelings and ideas.
2. SPEND MORE TIME ON PRE-WRITING ACTIVITIES
Use various types of stimuli to motivate students' thinking, expressing and composing, e.g., objects, experiments, demonstrations, field trips, pictures, stories, films or direct experiences. Spend more time on motivation and sharing of ideas.
3. BE FLEXIBLE
Allow individuals to NOT write if interest or enthusiasm is low on a particular day.
4. EASE INTO WRITING
Don't give reluctant students the chance to build resistance by announcing writing ahead of time.
5. ENCOURAGE NON-VERBAL EXPRESSIONS
Provide experiences in art, music, rhythms and creative drama to help students "free" themselves and develop their expressive and imaginative powers.
6. ENCOURAGE WORD PLAY
Brainstorm lists of words for special topics; play with puns, alliterations, idioms, and word games.
7. ASSIGN SHORT PIECES
Reluctant writers are more willing to write if the writing goes faster and there are fewer mistakes to correct.
8. TRY TOPICS THEY LIKE
Use ideas that are interest-centered, related to the students' experiences and needs.
9. LET THEM USE A "PEN" NAME
Allow students to write under a pseudonym so they are much more willing to write and share freely.
10. STOP REVISION AND EDITING
Let students "write-write-write" until expression loosens up.**
11. WRITE TOGETHER
Let students brainstorm and assist each other in writing projects.
12. MAKE ASSIGNMENTS CLEAR
Be more specific: "Use 4 words from the list."
13. TRY DICTATION
Let students dictate to a partner who writes down the sentences OR use a tape recorder. After the story is taped, they can translate the oral into written words.

*Source: Kauai writing handbook (Kauai District, 1982), p. 35.

Adapted from If you're trying to teach kids how to write, you've gotta have this book!, by Marjorie Frank (Incentive Publications, 1979).

**Editor's note: Refers to frequent free writing opportunities which help students to acquire comfortableness and ease with writing as a means of personal expression.

WORKING WITH VERY YOUNG WRITERS *

Writing readiness is as important as reading readiness. Young writers can learn to enjoy communicating, show off their language abilities and become excited about words. Encourage a free flow of expression to prepare boys and girls to write. Let them:

1. TOUCH, TASTE, LOOK AT, SMELL AND LISTEN TO things together. Feel the environment and become sensitive to it. Listen to the rain and feel its cold wetness; chase butterflies; smell french fries, feel those crispy hot sticks, then chew and taste them, and share impressions.
2. TALK ABOUT feelings and ideas and discoveries. Provide experiences to taste a thing mui seed or feel the tingle of suspense. Let students smell and hear the cafeteria as it prepares lunch.
3. RECORD their responses or tape record their ideas and write them down as a composition.
4. READ! Read to students and encourage them to interpret by creative movement, providing sound effects, or clapping in rhythm.
5. LISTEN TOGETHER. Listen for special words, rhymes or rhythms in songs, records and tapes. Sing with records, add a verse to a favorite song, or write lyrics to music.
6. WRITE TOGETHER. Compose questions, sentences, riddles or rhymes orally as a group. Write down the compositions and read them back to prove to students that they can write.
7. DICTATE. Parents, volunteers, senior citizens, or older students may be invited to record dictation.
8. SHARE DICTATED WRITING. Primary type, posters and banners show off the compositions and provide reading material for the class.
9. WRITE IN PAIRS. Older students pair off with younger ones to compose a piece of writing. Each person should provide ideas.
10. MAKE IT SHORT. Emphasize short compositions like:

sentences	notes	titles
riddles	captions	definitions
questions	poems	descriptions
silly sayings	rhymes	directions
letters	word lists	slogans

*Source: Kauai writing handbook (Kauai District, 1982), p. 36.

Adapted from If you're trying to teach kids how to write, you've gotta have this book!, by Marjorie Frank (Incentive Publications, 1979).

What are the important phases to consider in the writing process?

The writing process entails three major instructional phases: pre-writing, composing, and post-writing. A planned writing lesson usually involves the students in these three phases in order to achieve fully developed compositions. The purposes and interactive roles of teacher and students are delineated as follows:

Phases of writing *

Pre-writing - the motivating, generating and expressive phase which occurs before writing takes place.

- Teacher: Taps and expands students' experience.
Assists students to:
 Generate and express ideas
 Clarify ideas
 Develop concepts
- Student: Gathers ideas.
Experiences a period of invention.

Composing - the actual writing/drafting phase.

- Teacher: Assists students as needed to:
 Develop organizational skills.
 Clarify thinking.
- Student: Organizes expression for a specific purpose and audience.

Post-writing - the sharing, appreciating, assessing, revising and editing phase.

- Teacher: Develops the environment for peer audience response.
Assesses students' strengths and weaknesses for re-direction of instruction.
Instructs for student revision.
Assists student to develop self-editing skills.
- Student: Accepts feedback from audience response.
Clarifies communication for purpose and audience.
Restructures thoughts and sentences.
Edits for conventions.

*Source: Writing resource handbook (Windward Oahu District, 1982), p. ix.

How is the authorship of each child retained throughout the writing process?

The essence of authorship lies in an individual student's sharing of himself/herself---in feelings, personal expression, character, and uniqueness of style. The student needs to have some facility over the written mode of communication in order to transmit this knowledge. It remains the classroom teacher's responsibility to guide students in understanding that writing is a communication of self first, and the skills are merely means by which the expression occurs. This understanding and true pride of authorship evolves as the teacher provides emphasis on the uniqueness of each individual, and the gradual, but meaningful teaching of skills.

Authorship develops throughout the writing process; however, its foundations occur in the pre-writing phase where students gain ownership through personal discovery of their ideas, feelings, and concepts.

As students move into the composing process they bring together their writing skills and facility.

Finally in the post-writing phase, students once again use their writing skills to further refine their composition, and reach the ultimate goal of sharing their pieces of art with other students. It is this final step in the writing process which gives relevance and purpose to authorship and more importantly, a feeling of pride and worth in being a contributor of self to others.

How can writing skills be integrated into the pre-writing and composing phases of the process?

The teaching of writing skills may be integrated into various parts of the pre-writing and composing phases. They may be taught as separate lessons with meaningful linkages made back to the lessons at appropriate points. In order to facilitate meaningful skill instruction, they can also be taught as part of the composing process or as an "on the spot" teaching method.

The crucial aspect of skill instruction is to retain its support focus, and not have it interfere with the composing, creating, personalizing process of writing.

For many students this learning process of skill development is a lengthy, arduous stage. A classroom teacher, therefore, needs to establish a safe and encouraging environment while utilizing a variety of strategies to help students feel more confident and to develop competence in these writing skills.

In handwriting: If students are at the primary grade levels and have difficulty with fine motor coordination and letter formation, they can dictate their passages, or record them through tapes. Even peers who are more able can help with the printing of such passages or stories. Scribbling is another means of recording their expressions. For these students, perfection in letter formation may not be a realistic or necessary form of producing books.

In grammar: While the teacher is dictating for youngsters, grammar instruction can be subtly addressed. By re-stating or re-reading a phrase or sentence, the student is given an opportunity to hear the "sense" of his/her writing. If awkwardness is a problem, the teacher can provide other ways of structuring the sentences without getting into specific rules of grammar. Such instruction helps students to clearly and accurately express their thoughts; therefore, it should be included in the composing process as often as possible.

In the mechanics of usage: A simple model displayed in the room can provide adequate reminders in the teaching of skills such as punctuation, capitalization, and paragraphing. This is preferable to drills or separate work sheets on such technical skills. As students become familiar with the visual aspects of composing, they will be able to integrate these skills more naturally.

In spelling: This is one of the major hurdles students need to overcome in the writing process. Struggling for correct spelling becomes a hindrance when students cannot proceed because they are unable to spell words they need in expressing themselves.

The following aids provide ways to assist students with spelling while they are writing.

Aids for Spelling as Children Write *

1. Suggest to children that they should seek the teacher's help.
Whether circulating among the children or working on a group of children (e.g., in a reading group) while others are composing, the teacher might have pieces of scratch paper handy and merely write the word requested and hand it to the child.
2. Have children raise their hands for spelling of words.
The teacher writes each request on the board.
3. Ask, at the end of the pre-writing activity, (after having used a stimulus) and before the children begin to write, for words they think they will use, the spelling of which they are not sure.
Such words are listed on the board.
4. Write words on charts and place them around the room. Such words may be high frequency structure words (Dolch-type words), common words that they are currently using in their writing because of a social studies unit, a science unit, hobbies, common personal interests, etc.
5. Have children begin to keep their own word boxes (banks) of words that they use often, or have newly discovered, that are interesting and exciting to them.

*Source: Materials prepared by Dr. Betty Uehara, professor emeritus, College of Education, University of Hawaii.

6. Have children begin to keep their own lists of words in a notebook.

The notebook may be divided alphabetically or into other categories (e.g., for the more advanced children: nouns, verbs, adjectives, adverbs, connectives; or name words, action words, words that describe, words that tell how, words that tell where, short words I use all the time, special words I like, etc.). Such divisions, alphabetical or otherwise, provide for ease in adding words and in referring to the notebook for spelling help.

7. Suggest that the use of the dictionary is an option, if the child

so chooses, but it should not be constantly suggested as the best help while composing. If forced to use the dictionary while composing, many children are apt to lose their train of thought or feel that using the dictionary is a burden; and they will revert to using words that they can spell. (However, encouraging children to use the dictionary for editing, after the composition has been completed, is an acceptable practice.)

8. Have books and other printed materials in the room to also serve as

spelling aids. For example, children are writing about whales, and if they know that there are some books on whales in the room, they could consult such sources for the spelling of special words on the subject matter.

9. Finally, the most important, single message that a teacher should communicate to all children who are writing on their own (as opposed to dictating and partial copying) is:

"When you are thinking of a word that you don't know how to spell, and you can't find help right away, write as much of the word as you know and continue with the rest of the story (or report, letter, poem, etc.). We can work on the spelling later." The teacher should remind children:
"Use the best words that you can think of. Don't just use words you know how to spell."

Examples of how children might do this are:

1. Knowing only the first letter of the word and writing it, followed by a blank space:

I liked the p_____. (for "parade")

2. Knowing the first letter and a few others in the word:

I liked the praid. or I liked the pr____d.

How can writing skills be integrated into the post-writing phase of the writing process?

The post-writing phase allows maximum opportunity for students to clarify, re-think, and if necessary, re-create their initial written expressions. This phase consists of three separate steps: audience response, revision, and editing.

Audience response

The author himself/herself is the first audience to determine whether the intended thoughts and expressions are accurately transmitted on paper.

A second source of feedback comes from peer groups, who represent the "real-life" audience and eventual readers of the book once it is placed in the library.

Most important, but not the first audience, is the classroom teacher who guides and ensures the quality of writing.

Ownership is the key to the post-writing process, for each student must feel that the revising and editing steps are part of his/her own growing efforts. Only then will the pride and joy of authorship be fully actualized.

Revision*

The revision process calls for the application of student knowledge, skills, and abilities related to the subject of the composition, knowing purpose for writing the particular composition, and developing command of the language through which the student expresses his/her thoughts.

In dealing with revision, three questions may be posed:**

1. Is the writer's major message evident and are there appropriate data to support the major point?
2. Is the composition well organized?
3. Does the writer use appropriate language and style to express his/her thoughts?

Each of these areas will be discussed in more detail on the following pages.

*The content for this section on revision comes from materials prepared by Dr. Betty Uehara, professor emeritus, College of Education, University of Hawaii.

**This is intended for expositions rather than narratives. Narratives would emphasize such elements as plot, characterization, setting, mood.

Revision

1. Major message

In the revision process, the first question that the writer might ask him/herself is:

- *Am I getting my main point across to the reader?*

Related to the above question is:

- *Do I give enough details to support my main message?*

2. Organization

Questions which the writer might raise regarding organization include:

- *Are the ideas and/or feelings presented in appropriate sequence?*
- *Does the composition have an effective beginning?*
- *Is there an appropriate ending?*

3. Language and style

The quality of coherence is embodied in the language and style of the composition. In checking these items, the following types of questions might be raised:

- *Are the ideas clearly stated?*
- *Do the ideas flow smoothly from one to the next?*
- *Are the ideas fully developed?*
- *Is the composition free from unnecessary words, phrases, or statements?*
- *Is the composition free from gaps between ideas?*
- *Does the use of language help the reader to see, hear, and/or feel the intent of the writer?*
- *Does the use of language help to convey the ideas clearly?*

Suggestions on revision

This section provides a few examples and reminders for teachers when helping students during revision.

1. When the teacher or the student begins to read the composition aloud and there is a lack of organization or coherence in what is being read, the teacher can stop and say, e.g.,

"I'm not sure what you mean by that. I think you need to say something before this sentence."

or

"You're talking about _____ here, and in the next sentence, you've changed the subject to _____. What is the connection between the two?" (NOTE: It is true that many young writers assume that the reader knows what is being discussed; thus gaps occur.)

or

"What is another way to say this?" (in a case of a usage issue, such as the use of Hawaiian pidgin)

or

"What about the use of this verb here?" (in a case of a grammatical error)

2. Instruction in the skills necessary to good sentence construction and to clarity, unity, and effective organization of a composition is best given as the need arises.
3. Good writing is a process of growth, just as good taste is a process of growth. The teacher's job is to get students to want to grow in their literary tastes, and it is necessary for him/her to furnish experiences which will allow for that growth.

4. Students need many opportunities to tell and to write in their own way, for they are building connections while they practice and rehearse their own way of relating to and symbolizing the world. Instead of pushing students into complex sentence forms, allow them to fully explore the simple, effective ones in their present style.

Editing*

The editing or final aspect of the post-writing phase involves proofreading for mechanics such as spelling, punctuation, capitalization, and handwriting. This work is necessary to ready the students' products for public viewing and reading.

At the very early stages of writing, especially when students are first attempting to write without any help, picking on and editing for such mechanics as spelling, punctuation, and capitalization should be done to a very minimal degree, if done at all.

Even beyond the first stages of writing, it is important to remember that skill mastery is a gradual developmental process. In editing, therefore, students should not be expected to perfect all skills at once but should focus on one or two skills that are most pertinent to the writing objectives at any given time.

As students become more comfortable with the mechanics of writing and as they are excited about expressing their ideas in writing, more comprehensive editing and proofreading should become a part of their writing process.

Editing and proofreading consist of the following:

1. general sentence sense
2. punctuation: periods at ends of sentences, question marks at ends of questions (for students who are moving faster: punctuation for contractions, quotations, commas for series of things, and exclamation points)
3. capitalization: of first word of sentences, proper names, and special terms such as Mr., Mrs.
4. spelling as a continuous process

Each of these skills will be discussed in more detail on the following pages.

*The content for this section on editing comes from materials prepared by Dr. Betty Uehara, professor emeritus, College of Education, University of Hawaii.

Editing

1. Sentence sense

The student or teacher may read aloud the composition.

If a sentence, as read, does not "make sense," decide together how to change it. The student or teacher then writes in the change.

As students read their compositions aloud, they may make the necessary revisions aloud, so that the sentences sound right. If they do, the teacher tells them that what has been "read" is not exactly what is written. The correction is then made by the teacher or the student.

Students should be praised for their compositions and reminded to always re-read their own stories to check if anything needs to be changed.

2. Punctuation

Use the same procedures as for working on sentence sense, but focus on the punctuation marks that are needed or not needed. The following are a few examples:

- *for the lack of a period at the end of a sentence, "You made a short stop here when you read it, so let's put a period here."*
- *for the lack of a question mark, "You're asking a question here. That means we should put a question mark at the end of that sentence."*
- *for an exclamation point, "Wow! You were so excited when you said that. We can put a special mark to show how excited you were!"*
- *for quotation marks, "Someone is talking here. Where did he start to talk? Let's put a quotation mark where he started to talk and where he ended his talking."*
- *for commas when listing a series of things, "Let's put commas between all of these different things, so that we know they're not all one thing."*

Re-read the entire story, praising the student for making the story easier to read. Suggest that he/she might check the story for punctuation marks whenever he/she writes.

Editing

3. Capitalization

Use the same procedures as for sentence sense and punctuation, but focus on capitals at sentence beginnings, for proper names, and for special terms commonly used, such as Mr. and Mrs.

4. Spelling

Whether the teacher does correct the student's misspelled words depends upon the stage that the student is in and on his/her own perceptions and wishes. The following are some guidelines that one might use to make the best decisions:

1. Occasions when the spelling should be corrected and how the correction might be made:

- a. If the student asks the teacher to check a word in a story, e.g., he/she points at pr d and asks, "Is this the way to write parade?"

The teacher should praise the student for his/her efforts in attempting to write the word. Then the teacher should ask whether the student would like to re-write the word himself/herself or whether the teacher should do it for him/her. If the latter, use the pencil, crayon, or pen the student is using to write the word correctly for him/her.

- b. After the compositions are completed, the teacher might ask the students, "Are there any words that I can help you with?"

The teacher circulates and corrects only those words that the students individually indicate, using the procedures described in 1a, above.

- c. If the compositions are to be displayed for others to read, the teacher should meet with the students to explain why such compositions should be edited.

On such occasions, even the misspelled words for which students do not request help should be corrected in the manner suggested in 1a, above, before displaying them. However, if there are numerous corrections to be made in spelling, and erasing or writing above the word will make the composition unattractive, the teacher might make the correction above each misspelled word and have the student recopy the story before displaying it.

Editing2. Occasions when misspelled words should not be corrected by the teacher:

- a. When the composition, at any stage of writing, is for the student's own satisfaction to be enjoyed privately, spelling need not be corrected, unless the child asks for help.
- b. When students are at the initial stages of writing, no spelling corrections should be made, unless such corrections fall within occasions as described under 1a and 1b. This applies to written products to be displayed or not displayed. The same holds true for students who are still "not comfortable" with the mechanics of handwriting and spelling.

Observable signs for such students are: (a) writing is laborious and slow; (b) numerous errors are made; (c) handwriting is poor; (d) much erasing is evident.

The reasons are two-fold: (1) Since such students are still struggling with the mechanics of writing, and writing is not yet smooth and natural, to erase and/or recopy numerous misspelled words will be utterly discouraging to them. (2) If the teacher erases or crosses out the misspelled words and writes the correctly spelled forms for the student, he/she may no longer feel that the composition is his/hers.

Samples of a student product

The following samples illustrate student outcomes of the lesson "Life Cycle of the Butterfly."

Sample A presents the student's first attempt to compose and integrate his content knowledge and writing skills. The follow-up post-writing phase includes an assessment of the first draft to determine the student's strengths and weaknesses, and a brief description of instructional directions and appropriate strategies.

Sample B presents the final draft and its readiness for the final steps of forming.

Sample A: First Draft (composing phase)

Appropriate
capitalization
skills

About Butterfly

Varied
sentence
pattern

An adult butterfly lays an egg on a leaf. When the egg hatches the caterpillar comes out. The little caterpillar is very hungry it chews on a leaf. After a few months or

← Misinformation

years it spins a cocoon around its self and after awhile it turns into a butterfly.

← Appropriate punctuation skills

Assessment of first draft (post-writing phase)

● Audience Response

Strength Areas:

Student writes with fluency and ease. He/she has experiences with and understands the basic concepts of the life cycle of the butterfly. Use of vocabulary is appropriate and product includes varied sentence patterns. Capitalization and punctuation skills are applied appropriately.

Areas to be worked on:

Student has misinformation on specific details, e.g., "after a few months or years it spins a cocoon."

More descriptive and specific details may be included. Student has readiness for use of specialized vocabulary such as "chrysalis."

● Revising

Review resource materials which provide specific details. Focus on author's use of specialized vocabulary. Guide student toward an awareness of the organizational structures of the resources, and the author's use and style of language. Using his/her first draft as a base, have student explore how new information and skills can be incorporated.

● Editing

Introduce paragraph form and address specific spelling needs. Review cursive writing models and their application.

Sample B: Final Draft

About Butterflies

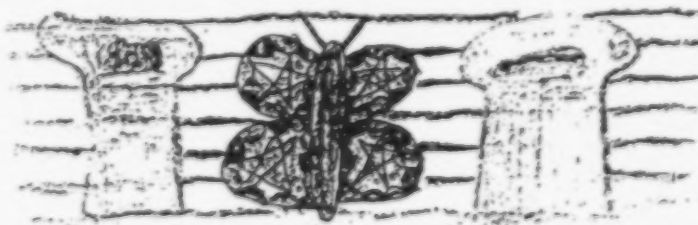
A mother butterfly lays egg
by plants. When the egg
hatches a caterpillar comes out
a caterpillar has sharp
teeth for chewing leaves.
a caterpillar sheds its

Includes specific
descriptive details

→ skin 5 times after a caterpillar
skin comes off the caterpillar
eats its own skin. after a few
months it makes a button of
silk and hangs itself upside down
and its last skin comes off
and underneath there is a

Uses specialized
vocabulary

→ chrysalis. The caterpillar stays
in it until it is ready to come
out. But before it is ready to fly
it has wait for the liquid to
travel through its wings



Assessment of final draft

● Areas of improvement

Increased amount of accurate information:

Student uses details descriptive of the caterpillar itself, the shedding process, the chrysalis stage, and the final emerging of the butterfly. The misconception of time in the original draft has been corrected and expanded upon with new information.

Use of specialized vocabulary:

Student uses concept terms such as "chrysalis," "button of silk," and "sheds." These terms have been naturally incorporated into the author's style of writing.

● Extent of revision

Incorporation of new ideas into the personal expression and style is foremost in this author's learning process. Attending to the mechanics of writing simultaneous to the revising of ideas is a skill he has not fully mastered. Finer work with these skills can occur in later aspects of the bookmaking processing.

Allowing children to first focus on ideas and feelings and gradually developing skills in the mechanics of writing as they are ready will contribute to the individuality of style and expression which are the desired outcomes of any "Children as Authors" project.

Summary points on writing *

As one works with students in developing their abilities to compose, some major guidelines to keep in mind include:

1. Students must have something to say and they must know the subject matter well, no matter what forms they use or the type of feelings or thoughts they express.
2. Students must have a sense of audience. They must have a purpose for writing.
3. The essence of writing is the revelation of the writer himself/herself in the expression of feelings and thoughts. The writer's own personality should shine through his/her works.
4. The joy of creation is the prime goal. If the teacher accepts students' work as their attempts to compose independently, the opportunities to help them grow will be limitless.

*Source: Materials prepared by Dr. Betty Uehara, professor emeritus, College of Education, University of Hawaii.

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Library and bookmaking skills



Library and bookmaking skills: sample lessons and aids

How can library skills be incorporated into this project?

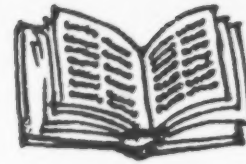
Library skills may be incorporated at various points in a "Children as Authors" project.

The following diagram points this out: *

Areas of emphases in library skills		Examples of incorporation into project
APPRECIATION OF RESOURCES	→	Teacher and librarian can read aloud, booktalk, share various resources that can provide information in areas needed or can serve as writing models.
RETRIEVAL OF INFORMATION	→	Librarian can teach such skills as knowing parts of a book or contents of a card catalog when students are ready to apply this knowledge in making their own books.
USE OF INFORMATION	→	Teacher and/or librarian can teach writing skills so students can apply knowledge gained in creating their own books. Both may assist with research skills if appropriate.
*Source: <u>Library/study skills instruction in Hawaii's schools</u> (Office of Instructional Services, 1982) for more information on library skills objectives (pp. 33-60) and on sample lessons (pp. 112-200). For specific help with research skills, refer to <u>Integrating library skills into content areas: sample units and lesson-planning forms</u> (Office of Instructional Services, 1979), pp. A-1 to A-49.		

Two sample lessons--"Creating parts of a book" and "Creating catalog cards"--appear on the following pages. Both show how skills in retrieval of information can be incorporated into a "Children as Authors" project.

- These lessons were created by Kay Nagaishi librarian at Kamiloiki Elementary in collaboration with DOE School Library Services.



Lesson: Creating parts of a book

Student objectives: To produce a book of writings incorporating appropriate parts of a book.

Materials used: Handouts on parts of a book (see sample attached)
Textbooks (a set that students are using in class
and can bring with them)

Grade levels: Primary, upper

Teaching procedures	Purpose
<u>In the library:</u> 1. Point out that the textbooks students use every-day in class are organized in a certain way and for special reasons. 2. Thumb through a copy of their text and point to parts of the book you wish to cover. (The list below is only suggested. Cover as many terms as you feel your students will need to know and use.) 3. As you point to various parts of the book, have students find the same sections in their own copies. Ask them: A. What is the name of this book part? B. What kind of information does it provide? How does it help you as a reader to have this section?	Provide concept association to known experience. Provide visualization of concept. Guide thinking/processing of information and use of appropriate language.

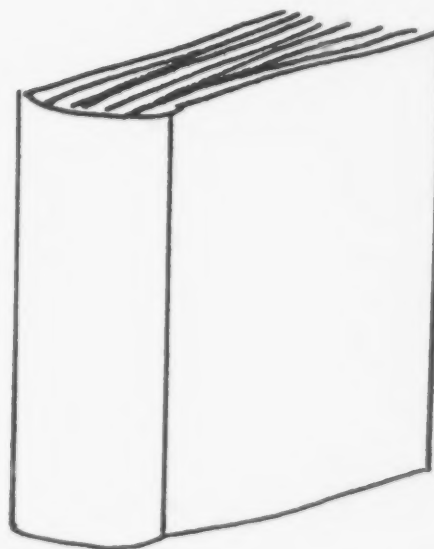
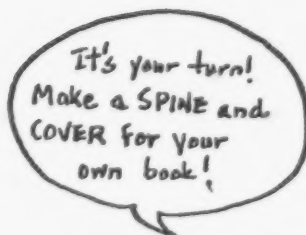
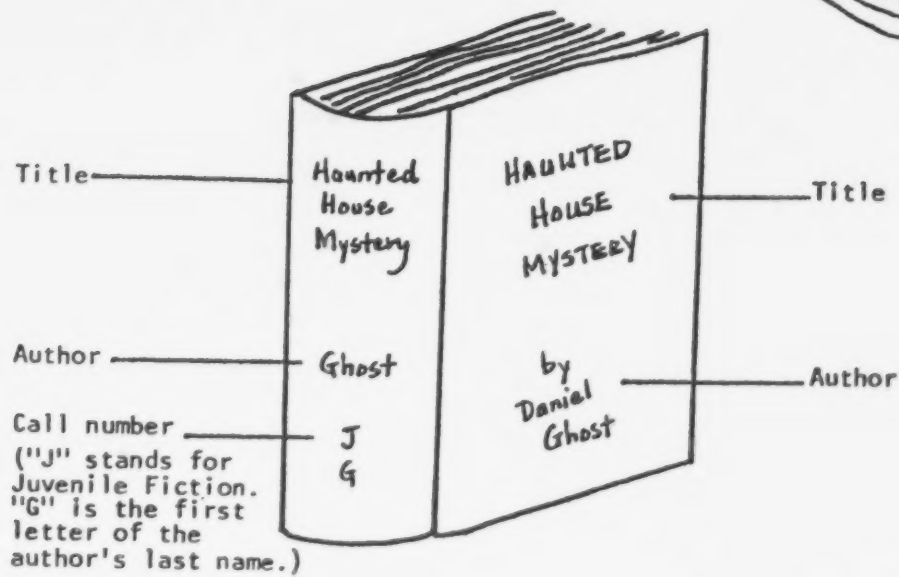
Parts of a book (cont.)

Teaching procedures	Purpose
EXAMPLES • <u>Cover</u> (provides soft or hard protective covering for book and enables you to identify it by title and author without having to open the book). • <u>Spine</u> (enables you to identify a book by author and title without having to take the book off a shelf). • <u>Title page</u> (gives you the author, title, illustrator, publisher, and date of publication). • <u>Copyright page</u> (tell you when the book was published and who owns rights to the book). • <u>Table of contents</u> (gives you titles of the chapters and the page on which each chapter begins). • <u>Index</u> (gives you all the subjects covered in the book in alphabetical order along with their page numbers). 4. Write their responses on the board or on chart paper. 5. Ask students: "Do you think your text is the only kind of book with these different parts?" 6. Have students validate their responses by finding the same book parts in a library trade book. (You may wish to pre-select books so that they will have the book parts covered OR you may have students go to a specified area of the nonfiction stacks and find their own books. If you do the latter, set a time limit - 3 to 5 minutes?) 7. Once students have their books, ask them: "Without even opening your books, what are two book parts that you can see that all books have?" (Answers: cover, spine.) 8. Distribute handouts for each book part covered. Go quickly over them.	Provide visual reinforcement. Transfer learning to another situation. Validate gained knowledge through hands-on examination. (Real life application.) Validate gained knowledge through hands-on examination.

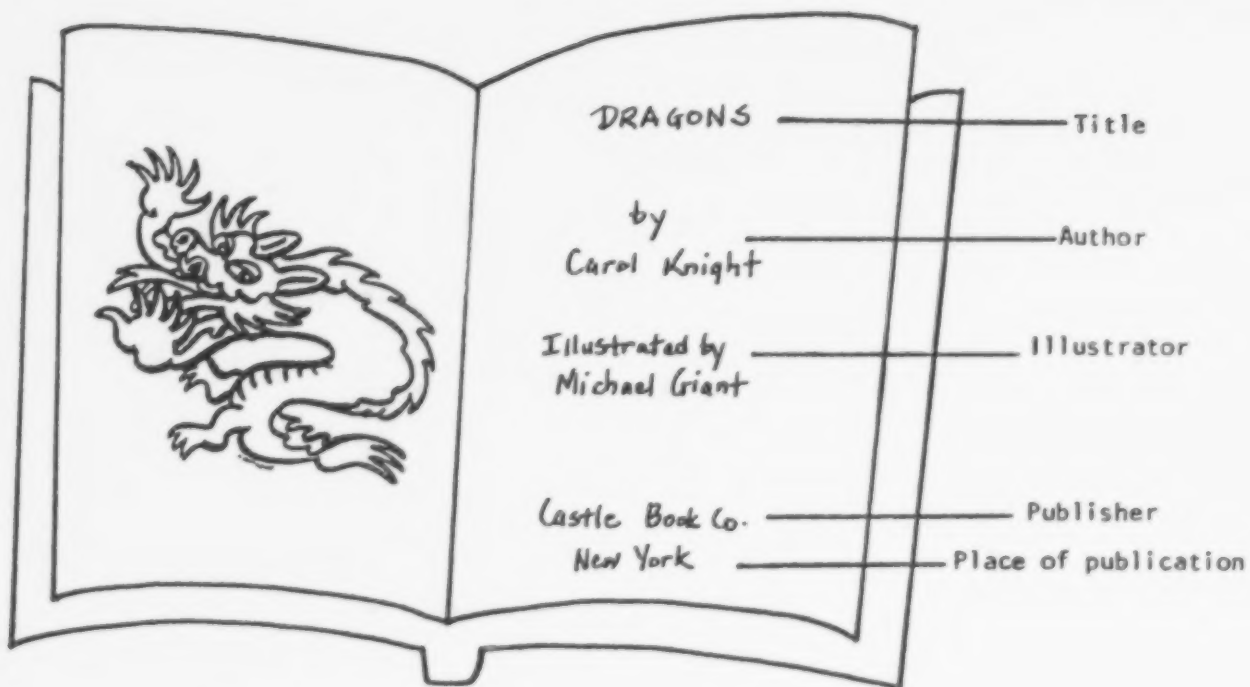
Parts of a book (cont.)

Teaching procedures	Purpose
9. Ask students to: A. Find the different book parts in the book each has chosen. B. Slip handouts into the book at the correct spot (e.g., slip handout on the index into the index section of the book). 10. Teacher and librarian circulate among students to give feedback as they work. 11. Once everyone is done, ask: "What did you learn about parts of a book today?" (I.e., "Can you find them in more than one kind of a book?" "In what ways do they help books become more useful to readers?") 12. Before they leave, have students remove their handouts to take back to class. The trade books can either be shelved by the students themselves or by library monitors if students are not planning to borrow them.	Provide positive/supportive feedback. Guide thinking toward generalizations based on hands-on examination.
<u>In the classroom:</u>	
13. Pick up where library lesson left off and ask: "Each of you is writing your own book. Will you need to include some of the book parts you learned about in the library?" 14. Decide on book parts to include. As a class, or in smaller work groups, have students use the handouts provided by the librarian to start work on the book parts they have chosen for their own books.	Integrate library skills into writing project in a meaningful way. Provide for application of library skill as an integral part of writing project.
**IMPORTANT: The teacher and librarian may wish to team on this and have students resume this activity in the library. The librarian may have ideas for additional activities focusing on specific parts of the book to help students as they create their own sections.	

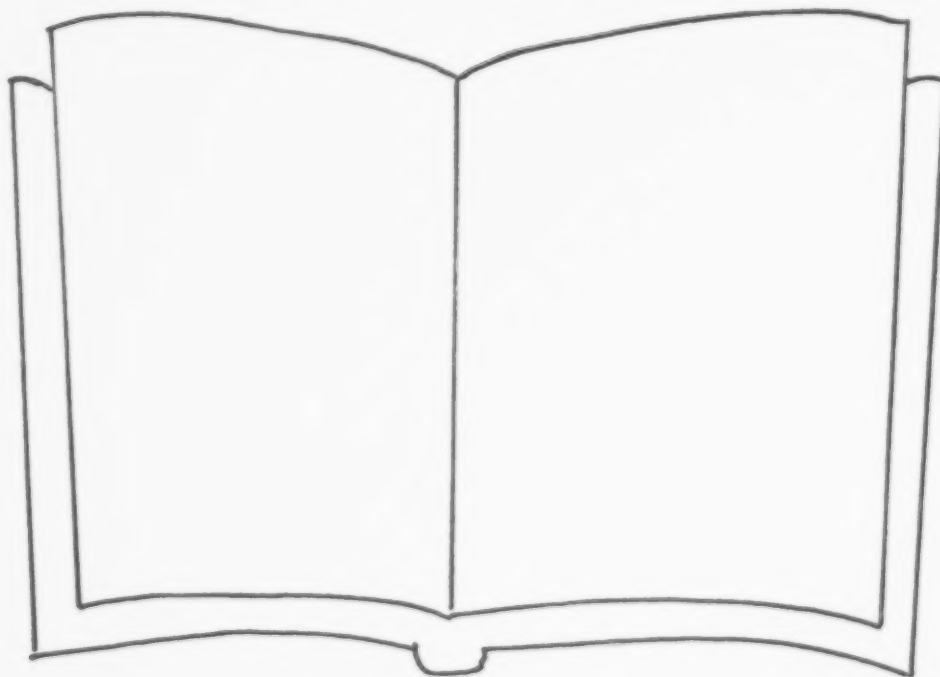
Spine and Cover



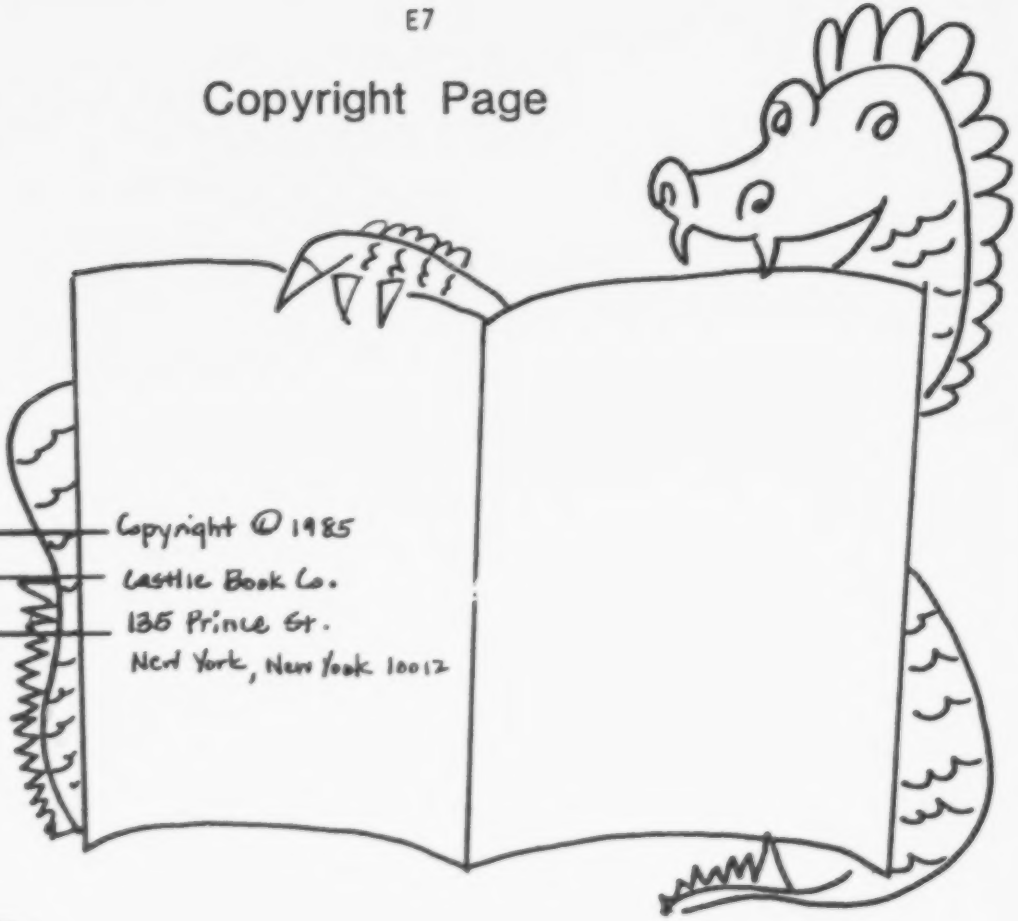
Title Page



It's your turn!
Make a TITLE PAGE
for your own
book!



Copyright Page



Copyright year — Copyright © 1985
Publisher — Castle Book Co.
Publisher's address — 135 Prince St.
New York, New York 10012

It's your turn!
Make a COPYRIGHT
PAGE for your own
book!

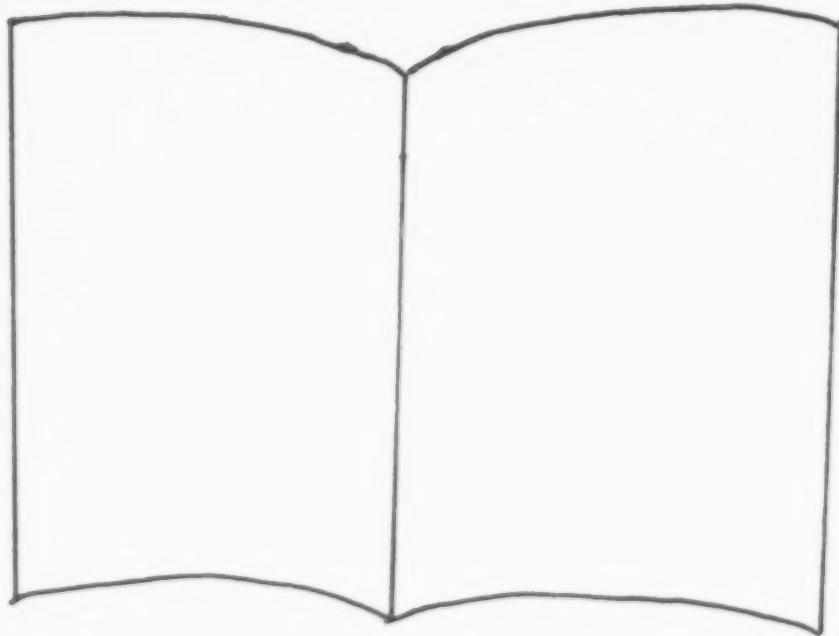
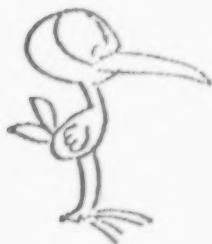


Table of Contents

TABLE OF CONTENTS		← Heading
Chapter 1:		
Space travel	5	← Chapter titles, page numbers
Chapter 2:		
Rockets	7	
Chapter 3:		
Life in space	10	
Chapter 4:		
Astronauts	12	

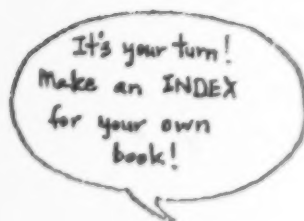


It's your turn!
Make a TABLE OF
CONTENTS for your
own book!



Index

INDEX	Heading
Appearance, 1	Subjects, page numbers
Cobra, 8	
Eating habits, 4	
Eggs, 7	
Habitats	
Land, 2	
Sea, 3	
Rattlesnake, 9	
Snakebite, 6	
Venom, 5	



Lesson: Creating catalog cards

Student objectives: To know the purposes of and to create author and title catalog cards for students' own books.

Materials used: Handouts on author and title cards (see sample attached)
Giant catalog card set - may be commercially made
(e.g., Highsmith set) or librarian made (on oak tagboard sheets)

Grade levels: Primary, upper

Teaching procedures	Purpose
1. Announce to students: "Now that your books are almost finished, we are ready to think seriously about how other students are going to be able to find them in the library."	Set the climate for a problem-solving situation.
2. Brainstorm with students: "How can we make sure that people will be able to find your book?" "What kind of help can we give them?"	
3. Record all responses on the board or on chart paper. If no one mentions the card catalog, ask: "How do you find other books when you come to the library?"	Retrieve students' LET through discussion.
4. Once the card catalog has been identified as a source for locating all materials in the library, ask: "What could you look under to find a particular book?" ("If you didn't know the <u>author</u> what could you look under?" or "If you didn't know the <u>title</u> , what could you look under?")	
5. Ask: "Without looking at a catalog card, what kind of information do you think should be included on the <u>author</u> card?"	
6. Validate responses by going over an example of an author card together. Use a giant catalog card.	Validate knowledge using sample. Provide visual reinforcement.

Catalog cards (cont.)

Teaching procedures	Purpose
7. Ask: "In what way would a <u>title</u> card be different?"	Guide thinking/processing of information.
8. Also validate by going over an example of a title card together (same as #6).	Validate knowledge using sample. Provide visual reinforcement.
9. Distribute worksheet handouts on author and title cards. Have students use the samples as models and create cards for their own books.*	Provide for application of library skills as an integral part of writing project.
10. Teacher and librarian circulate to provide feedback and guidance as students work.	Provide positive/supportive feedback.
11. Collect worksheets and inform students these will be typed and placed in the card catalog as soon as the books are ready with their book pockets and borrower's cards.	
**IMPORTANT: This lesson is intended as only one of several that a librarian may wish to do on the card catalog. For example, following this lesson the next step might be to focus on the purpose and content of subject cards. Or students might be taught catalog filing rules by practicing with cards they have made. They might also be asked to find books other than their own using the card catalog.	

*Once students have done their worksheet cards correctly, they may print or type their own catalog cards in the classroom. In this lesson, only the most basic information is asked for - you may wish to include a summary and subject tracings on the cards if you feel your students are ready for these.

Author Card

call number	J	Cleary, Beverly	author
number	C	Ramona Quimby, age 8 /	
title		by Beverly Cleary	
illustrator		illustrated by Alan Tiegreen.	
place of publication		-- New York : William Morrow & Co.	publisher
copyright year		c 1981.	

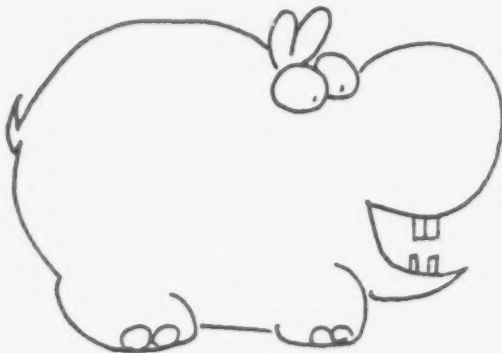


Make an AUTHOR CARD for your own book. Use the blank card below to do this. Have fun!

call number			author
number		/	
title		by	
illustrator		illustrated by	
place of publication		-- : --	publisher
copyright year		c	

Title Card

call number	→ J C	Ramona Quimby, age 8	← title
author	→	Cleary, Beverly.	
	→	Ramona Quimby, age 8 /	←
	→	by Beverly Cleary;	
illustrator	→	illustrated by Alan Tiegreen.	
place of publication	→	-- New York : William Morrow & Co.	← publisher
copyright year	→	c 1981 .	



Have fun making a
TITLE CARD for your own
book! Use the blank
card below to do this.

call number	→	_____	← title
author	→	_____	
	→	_____ /	←
	→	by _____ ;	
illustrator	→	illustrated by _____	
place of publication	→	-- _____ : _____	← publisher
copyright year	→	c _____ .	

Are there art skills and concepts that students can be taught in planning their books?

There are various art-related concepts and skills that can be naturally integrated into this project.

The following section on "Planning your book," which was prepared by the DOE Technical Assistance Center, identifies some of the key areas teachers and librarians may wish to emphasize in the bookmaking process.

Planning Your Book

Once you have finished writing
your story or poems or riddles,
you need to think about what your
book is actually going to look like.

Think about the following questions
one at a time. Ask your teacher
and librarian for help.

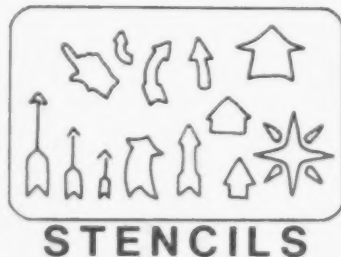
Prepared by: TECHNICAL ASSISTANCE CENTER
Dept. of Education • State of Hawaii

RS 83-5402

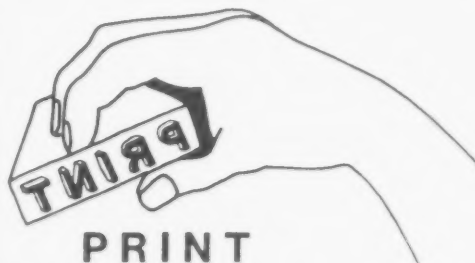
1. WHAT SIZE AND SHAPE
DO YOU WANT YOUR BOOK TO BE?



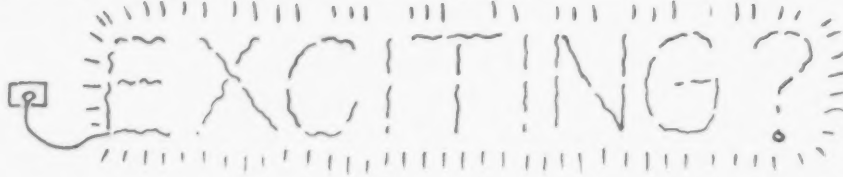
2. WHAT KIND OF ART MATERIALS WILL YOU USE TO ILLUSTRATE YOUR BOOK?



A Tip: Don't use any material that rubs off easily, like charcoal or chalk. Also, crayons may smear if you are going to laminate your pages



3. HOW CAN YOU MAKE YOUR ILLUSTRATIONS



☀ Can you use different textures and surface decorations?

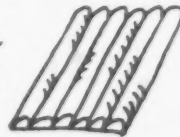
An example: If you want to create a scene like this →

You can use colored pieces of paper or fabric:



Brown for the mountains and tree trunks;
Green for the treetops; Red or orange for the sun, etc.

to add more texture you could use fabric like corduroy that is ribbed

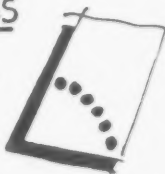


YOU CAN CREATE TEXTURE ON PAPER

By FOLDING: 

By MAKING HOLES

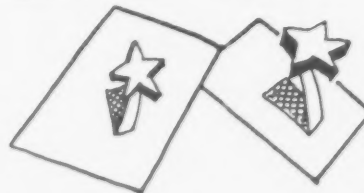
Also if you put a sheet of colored paper behind the sheet with the holes you can have color showing through the holes.



By CUTTING:



By ATTACHING THINGS

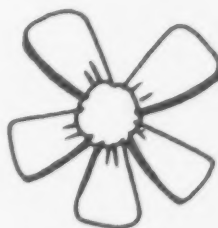


By EMBOSSING:

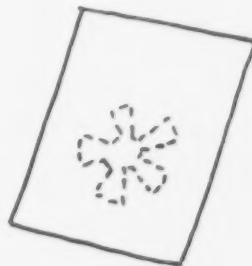
Embossing means raising a portion of a sheet of paper. It is done by placing a cut-out shape under a sheet of paper and creasing the sheet along the edges of the cutout.

1. Use railroad board or a material of that thickness to cut-out a simple shape.

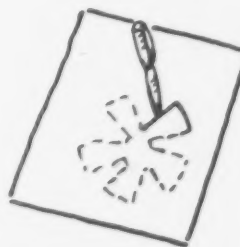
(ELSON cut-outs are very good for this)



2. Place a sheet of COVERSTOCK on the cut-out.
position the cut-out where you want the embossing to appear.



3. Using a rounded tip of a felt pen or similar object, crease the paper along the edges of the cut-out.



4. Your embossed shape will be raised above the rest of the paper's surface. You can emboss the same shape more than once or combine different cut-out shapes



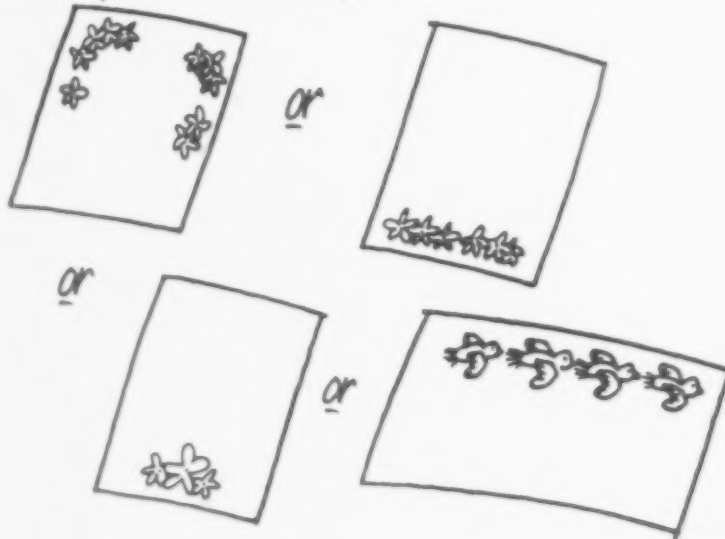
4. CAN YOU CREATE PATTERNS IN YOUR ARTWORK?

YES!

You can create patterns by:

Using the same small picture or drawing many times to form your illustration.

FOR EXAMPLE: a drawing of a small flower can be used many times on a page to form a border...



5. CAN YOU SELECT SPECIAL COLORS TO ADD TO THE MOOD OF YOUR STORY?

COLORS can help set the mood of your story. Imagine how you feel on a dark, grey, rainy day. think about how you feel on a bright sunny day. the colors you use in your illustrations can create the same kinds of feelings in your story.

FOR EXAMPLE:

WARM colors like: YELLOW, ORANGE, RED
create happy moods.

COOL colors like: BLUE, GREEN, PURPLE
create sad or quiet moods.

SUGGESTION: You should carefully choose your colors to produce the effect you want. Sometimes using just 3 or 4 colors may give your book a special look. **EXAMPLE:** a student colored all of his illustrations in brown, orange, and yellow for a book on autumn.

CAN YOU USE YOUR OWN IDEAS FOR YOUR ARTWORK?

(SNOOPY and PAC-MAN are OK, but they are someone else's ideas!)



6. HOW MANY DIFFERENT WAYS CAN YOU PLACE YOUR ILLUSTRATIONS ON YOUR PAGES TO MAKE YOUR BOOK EXCITING TO LOOK AT?



7. Should you PRACTICE first?

yes!!!

MAKE A DUMMY

the dummy is:

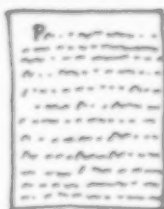
- a rough draft of your book. It helps you to find and solve any problems with your book before you attempt the final product.
- a prototype or exact model of your book. It should be the same size and shape and include the same number of pages as the actual book.
- the point at which your book begins to really 'take shape'. The design and layout of your pages starts here.

the Process of **DESIGN and LAYOUT**

involves... • placement of the text and illustration(s) on a page for easy readability and attractiveness.

AVOID:

■ Crowding the page with too much text



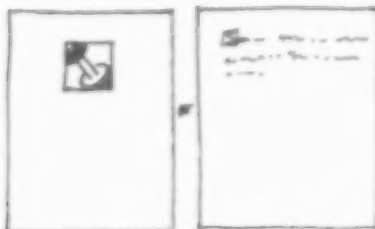
■ Having pages with too much space



• determining if page margins are to be wide or narrow. Margins are generally at least $\frac{1}{2}$ " at the top, bottom and sides of the page. But there are exceptions.

For example if a page is to have only a small amount of type or a small illustration:

PLACEMENT IS JUST BELOW TOP MARGIN



During the process of designing and laying-out your book and constructing the dummy, the following information will be important to remember:

1. **BOOK DESIGN** involves combining many separate elements (book size, page layout, type style + size, etc.) into a single unit.
2. **THROUGHOUT** the book ~ and on the cover and dust jacket - the illustrations and text, whether hand-written or printed or typed, should be similar in style.
3. **TYPE STYLE** should complement the illustrations ~ strong and bold illustrations should be accompanied by strong and bold type.
4. **PAGE PAPER** can be white, off-white or colored and should relate to the colors of the endpapers and bookcover.
5. The **DESIGN AND COLOR** of the illustrations should be coordinated with the design and color of the endpapers and cover.
6. Regarding the **PLACEMENT OF ILLUSTRATIONS**:
You have choices:
 - pages can be full of type or
 - pages can be full of illustrations or
 - illustrations scattered thru-out.

AFTER you

1. Correct the first draft of your manuscript;
2. Decide on the book's design, margins and type style; and
3. Make a dummy...

You are ready
to place the text in the bound book.
But first... MORE CHOICES

There are 3 suggested methods for placing the text in the bound book:

1. Bind the blank pages of the book and then print or write the text directly onto the pages;
- ★ 2. Bind together the blank pages of the book, cut-up the final manuscript as determined in your dummy and glue the pieces into place on the bound book's pages;
- ★ 3. Prepare your book's pages but do not bind. Add the text and illustrations to the pages, then proceed to bind.
- ★ Recommended for ease and safety ~ easy to correct.

If necessary, how can art concepts and skills be reinforced and extended?

There are numerous opportunities to incorporate further instruction in art throughout the process of having students plan their books.

The lesson below is an example of what can be done if students need reinforcement in understanding principles of color harmony, and the use of shapes and textures.

- This lesson was provided by
Jane Higa, art resource teacher,
Honolulu District.

Lesson: tissue paper collage

Student objectives: To develop a sense of color harmony

To develop awareness of shape, texture, and background
to make a tissue paper collage

Materials used: White drawing paper
Assorted color tissue paper cut to approximately 6" x 9"
Glue
Newspapers to protect the working surface
Felt pen or India Ink and pen (optional)

Grade levels: Primary, upper elementary

Teaching procedures	Purpose
<u>Introducing the lesson</u> 1. Share the following information as students select their subjects for their collages and start to work with tissue paper. a. Tissue paper, varied in hue and value, is very thin and translucent. Therefore, encourage the youngsters to tear pieces of tissue paper to build up the shapes. The overlapping of tissues will create value changes and will enhance the shapes with exciting textures. b. The main subject should be large, with contrasting colors for the background.	Develop awareness; introduce art concepts, skills.

Tissue paper collage (cont.)

Teaching procedures	Purpose
<u>Developing knowledge through problem-solving</u> 2. Have students decide on the main idea and think of colors to emphasize the main subject. a. The background may be contrasting to emphasize the subject. Example: an orange car may have a yellow, blue or green background. b. Sometimes, it is fun to use neighboring colors for the background to express mood. Example: green tree, gray sky, green grass. 3. Have students tear tissue into small pieces or strips and apply drops of glue before placing them on the paper. Sometimes another medium may be used to enhance the shapes. Perhaps pen lines may delineate the shape clearly from a background that may not have enough contrast.	Utilize problem-solving techniques to apply concepts. Apply art skills, concepts in a product.
<u>Evaluation</u> 4. Evaluate student products for the following: a. Were students able to achieve a sense of color harmony? b. Were students aware of shape, texture, and background and were they able to clearly define them?	Assess students' grasp of art concepts, skills through evaluation of completed products.

What are some bookbinding techniques to consider?

If you have never made books with your students, the following reference titles may prove helpful:

Boy Scouts of America. Bookbinding.
Boy Scouts of America, 1969.

Purdy, Susan. Books for you to make.
Lippincott, 1973.

Weiss, Harvey. How to make your own
books. Crowell, 1974.

Check with other teachers in your school--several of them will probably have done similar projects with their students in the past.

In addition, several sample bookbinding aids appear on the following pages. They include instructions on:

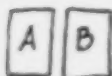
- easy-to-make books
- yarn bound books
- stitch bound books
- Japanese binding technique for books
- Shu-in-cho (accordion books)
- Japanese slit and fold book.

An EASY-to-MAKE BOOK

MATERIALS:



2 sheets construction paper
12" x 18"

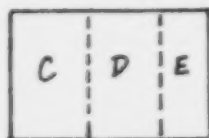


2 cards (cereal box, cardboard,
railroad board)
5" x 6 1/2"

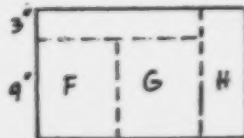


4 sheets of paper (newsprint
or bond)
6 1/4" x 9 1/2"

DIRECTIONS: 1. Cut your construction paper as indicated by the dotted lines.



6 1/2" 6 1/2" 5"



6 1/2" 6 1/2" 5"

2. Center cards A and B on sheets C and D. Wrap each sheet around each card. These form the outside covers.

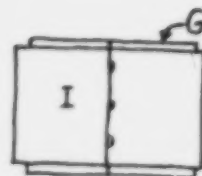


3. Center each covered piece on sheets E and H. Wrap E and H around cards, vertically tucking in at the top and bottom. This forms the lining. Note that the ends of E are also tucked in.

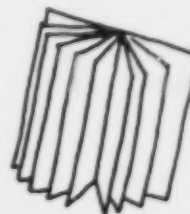
4. Crease E in center and insert it under the lining sheets of the 2 covered cards to hold the 2 cards together.



5. Crease paper I, center on construction paper G (as illustrated), and staple or stitch. Now insert this assembled part into folds of the outside cover.



6. To change the overall size of your book, make the cardboard covers first and adjust other paper sizes accordingly.



Prepared by :
Technical Assistance Center
Multimedia Services Branch
Office of Instructional Services
Dept. of Education

RS 83-5404



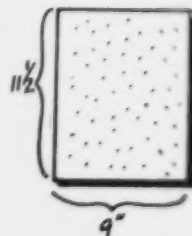
YARN-BOUND BOOK

A practical binding method because the paper used for the pages is readily accessible and the overall size of the book makes it easy to handle.

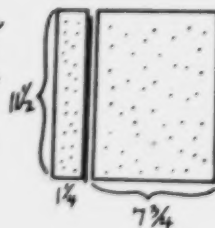
- MATERIALS:
- $8\frac{1}{2} \times 11$ ", 3-hole, loose-leaf paper
 - corrugated cardboard or chipboard
 - bookbinding or gummed paper tape
 - yarn, masking tape, liquid white glue
 - hand-punch or awl, scissors
 - fabric for covers (wallpaper)
 - construction paper or oaktag (optional)

★ THE COVERS ★

1. Use corrugated cardboard, chipboard, (or illustration board) for your covers. Cut 2 covers. Each cover should measure 9 " wide $\times$ $11\frac{1}{2}$ " high.



2. Cut one cover into 2 pieces. One piece should measure $1\frac{1}{4} \times 11\frac{1}{2}$ " the other should measure $7\frac{3}{4} \times 11\frac{1}{2}$ "

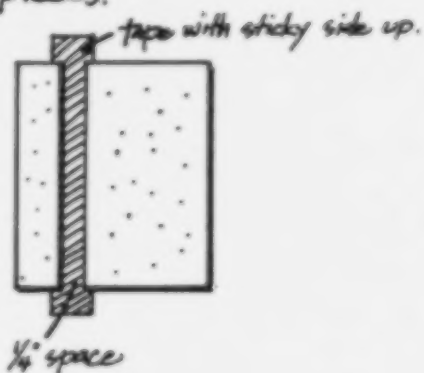


RS 83-5400

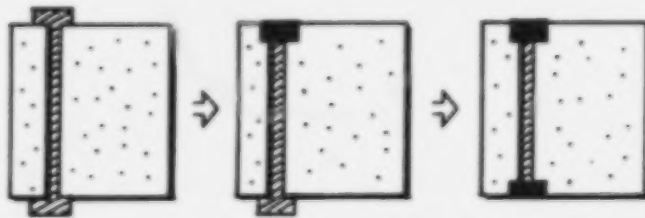
(Yarn-bound)

3. Roll out a 12"-14" long strip of bookbinding or gummed paper tape. Cut and lay it, **STICKY SIDE UP**, on your table. Take the narrow ($1\frac{1}{4}$ ") strip of your front cover and lay it on the tape. Do the same with the other piece.

IMPORTANT: Leave a $\frac{1}{4}$ " space between the two pieces.



4. Fold over the ends of the tape.



(Yarn-bound)

5. Add another short strip of tape to completely surround the hinge.

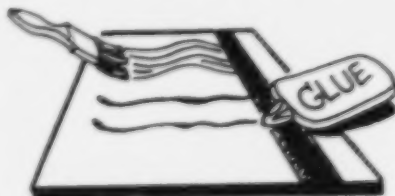
NOTE: This procedure is done only with the front cover — the back cover does not need a hinge.



Wrapping the Covers

1. Any kind of durable fabric is suitable for the covers. Cut 2 pieces of fabric. Each piece should be at least 2" larger than the cover on all edges. For example: If your cover is 9" x 11", cut your fabric 11" x 13".

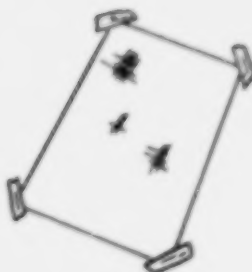
2. Spread glue on one side of a cover.



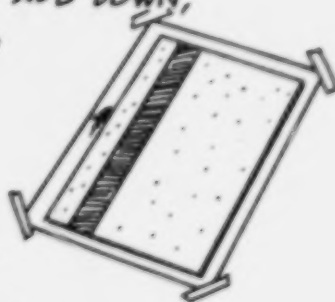
Use a brush to spread the glue over the entire surface of the cover.

(Yarn-bound)

3. Lay the piece of fabric on your table - smooth-out the wrinkles. If necessary use masking tape to keep it taut.

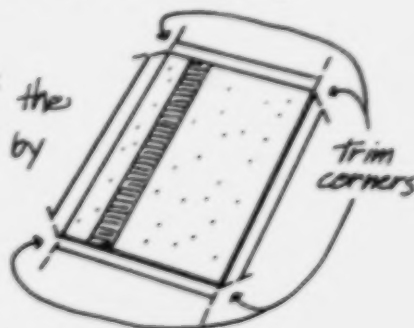


4. Place the cover, GLUED SIDE DOWN, on to the fabric. Be sure to leave a 1" margin on all 4 sides.



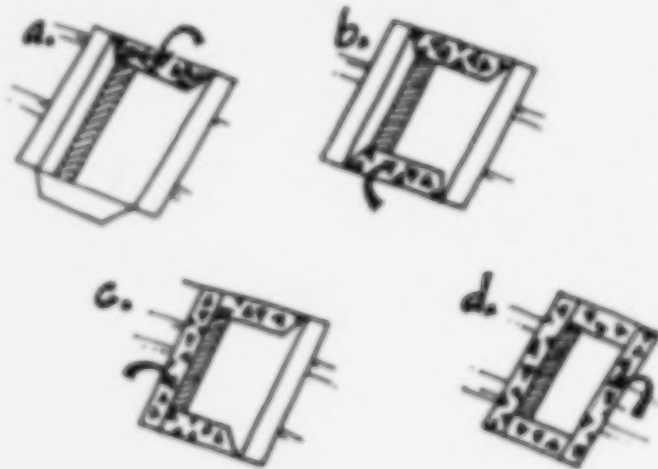
Remove the masking tape and turn the cover over. Smooth-out the wrinkles and air bubbles.

5. Trim the corners of the fabric as indicated by the illustration on the right.

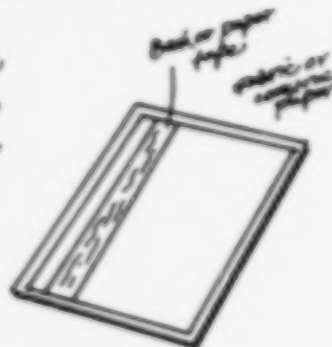


(Yarn-bound)

6. Apply a generous amount of glue along the edges of the cover and carefully fold over the fabric in the following order:



7. Repeat steps *2 through *6 for the other cover.
8. Cut 2 more pieces of fabric - you can also use construction paper or booktag. Each piece should measure $8\frac{1}{2} \times 10$.
9. Glue these pieces to the inside surface of each cover. (If you are using construction paper, reinforce the hinge on the inside of the front cover with another strip of bookbinding or paper tape).



(Yarn-bound)

BINDING the COVERS

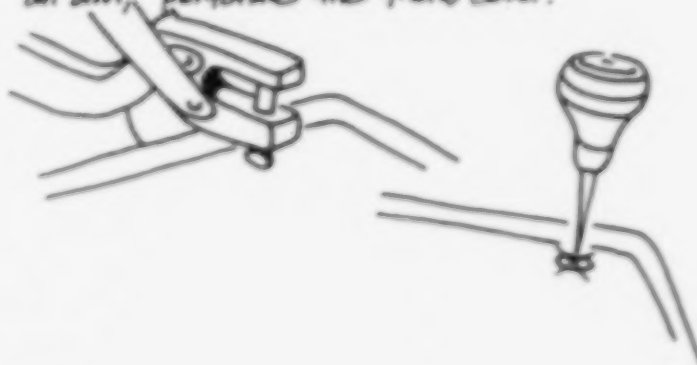
At this point you should have 2 completed covers. The front cover is hinged. Both the inside and outside surfaces of the covers have been covered with a material of your choice.

1. Make 3 holes in each cover. For proper positioning place a sheet of looseleaf paper on the INSIDE of the front cover. The sheet of paper should be centered on the cover.



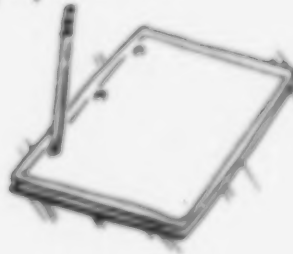
Mark the hole positions.

2. With a HEAVY-DUTY punch or an awl, perforate the front cover.



(Yarn-bound)

3. To ensure accurate positioning, place the front cover on the back cover and mark the holes.
PERFORATE



4. Insert the looseleaf pages between the covers.

YARN BINDING

1. Cut a piece of yarn 30" long.
If the holes you punched are large enough you should be able to thread the yarn through them if you tape the end of the yarn.
2. Thread the yarn as indicated by the diagram.



3. FINAL STEP. Pull the yarn tight, tie a knot, and make a bow. PAU!

Prepared by TECHNICAL ASSISTANCE CENTER
Department of Education

Bookbinding technique:

CLOTH-COVERED, STITCH-BINDING

This method provides you a choice in the size of book you want to make. However, keep in mind that books designed to use standard size paper (8 1/2" x 11") will require less cutting.

MATERIALS:

- CHIPBOARD or CORRUGATED CARDBOARD for covers
- MATERIAL for covering chipboard or cardboard covers.
- LIQUID WHITE GLUE
- BRUSH for spreading glue
- NEEDLE and THREAD
- BOOKCLOTH or appropriate substitute for book spine. An appropriate substitute might be a strong fabric like DENIM.
- AWL, ICEPICK or other sharp instrument
- PAPER suitable for use as pages
- 2-3 large paperclips
- MASKING TAPE

MS B1 5401

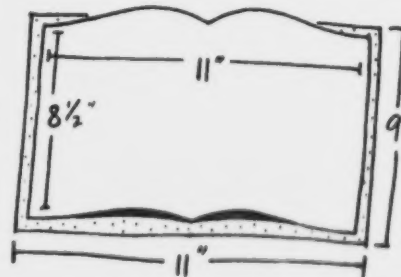
SECTION ONE:

THE COVERS

1. Your page size determines the cover size.

Covers should be larger than the pages in both length and width.

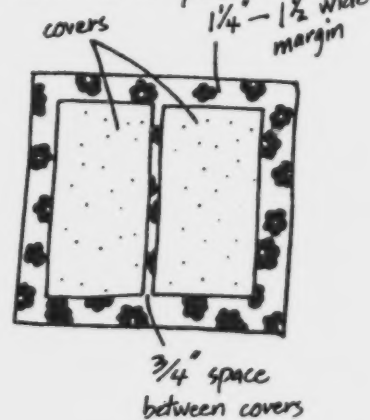
For example: If your pages measure $8\frac{1}{2} \times 11$ ", your full cover (2 halves) should measure 9×11 ".



2. Cut this full cover into 2 halves for your front and back covers.

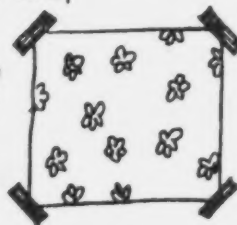
3. Cover each half with the fabric/material of your choice. When cutting the fabric, make the piece $1\frac{1}{4}$ " - $1\frac{1}{2}$ " larger than the cover on ALL sides.

(The fabric needs to wrap around 3 sides only because the spine will be covered with bookcloth or tape.)



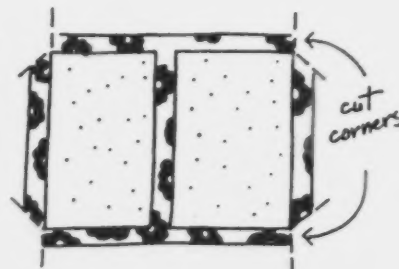
(Stitch binding)

4. Smooth the wrinkles out of the fabric and if necessary tape the corners to keep the fabric taut. Printed side of fabric should be FACE DOWN.

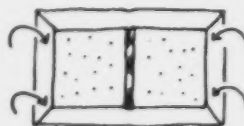
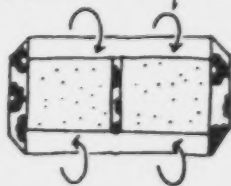


5. Using a flat, wide brush apply a generous amount of glue to one side of each cover. Be sure to spread the glue over the entire side.
6. Attach the covers to the fabric. Remove the masking tape, turn the fabric over and smooth out (remove) any wrinkles or bubbles.

7. Cut the corners of the cover fabric as indicated by the diagram. Without this excess fabric the corners fold flatter and neater.



8. With a flat, wide brush apply a generous amount of glue along all edges of both covers. Fold over the fabric as indicated by the diagrams:



(Stitch binding)

9. To reinforce the cover's spine use a strip of bookcloth or other fabric/material. If you want a clear spine material use the bookbinding tape.

The strip of bookcloth or tape should be at least 2" wide and long enough to wrap around the entire cover.

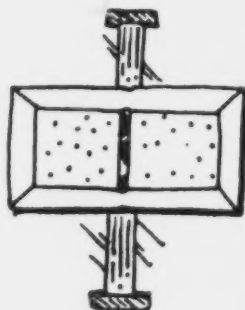
Tape the strip of bookcloth to the table DULL SIDE UP and brush on a generous amount of glue.



10. The following procedure is the same whether you use a strip of bookcloth or bookbinding tape.

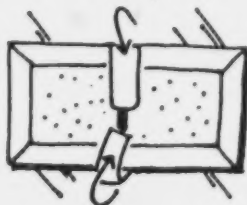
Leave the strip of bookcloth/tape on the tabletop STICKY SIDE UP.

Place your cover on the strip with the outside down on the tape.



11. Fold both ends of the bookcloth/tape over.

Your cover is now complete.



(Stitch binding)

SECTION TWO:

STITCH-BINDING

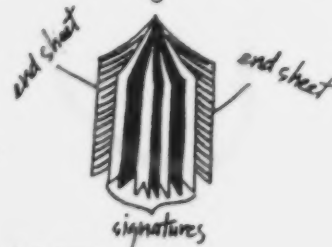
A primary decision in the design and construction of your book was page size because page size determines cover size, etc. Assume that our plan was to use $8\frac{1}{2} \times 11$ " pages folded in half to yield a book with $6" \times 9"$ covers.

1. The pages will be stitched together in groups called SIGNATURES. Each signature will consist of 3 $8\frac{1}{2} \times 11$ " pages folded in half.

For ease of construction and handling, limit the number of signatures to 4 per book.

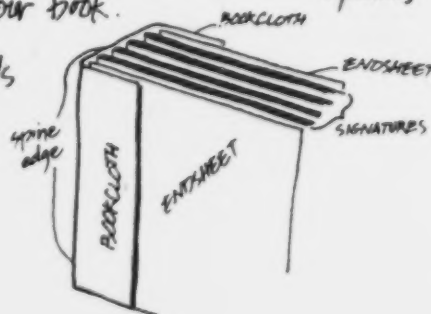


2. Positioned next to the front and back signatures will be an $8\frac{1}{2}$ " endsheet of paper, fabric or bookcloth.



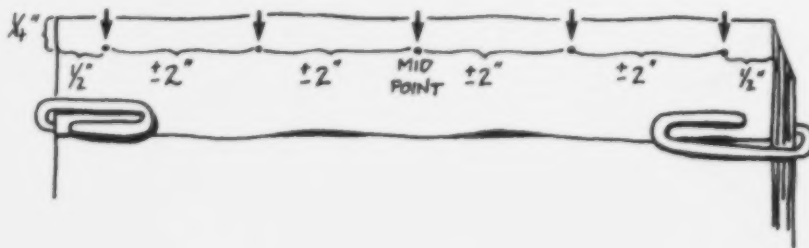
3. Cut 2 strips of bookcloth or other suitable fabric about 5" wide x the height of your book.

4. Assemble the materials as indicated by the diagram:



(Stitch binding)

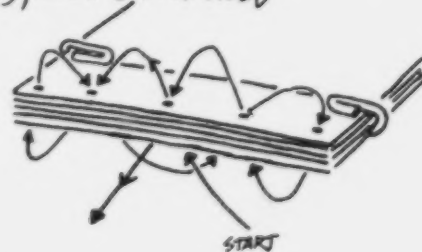
5. Clip the materials together and along the spine edge mark the points to be perforated for stitching. Make your marks about $\frac{1}{4}$ " from the spine edge.



6. With an awl, icepick or other sharp instrument make a small hole in all of the pages.

7. With a needle and a 28" length of thread (double strand) sew the pages, end sheets and strips of bookcloth together.

Follow the pattern as indicated by the diagram:



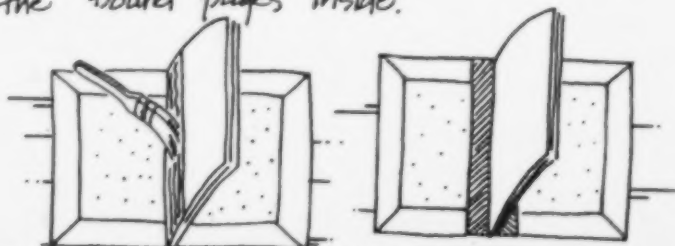
You should have $\geq$ loose ends.

Pull the thread tight and tie a knot.

SECTION THREE:

ATTACHING the COVER

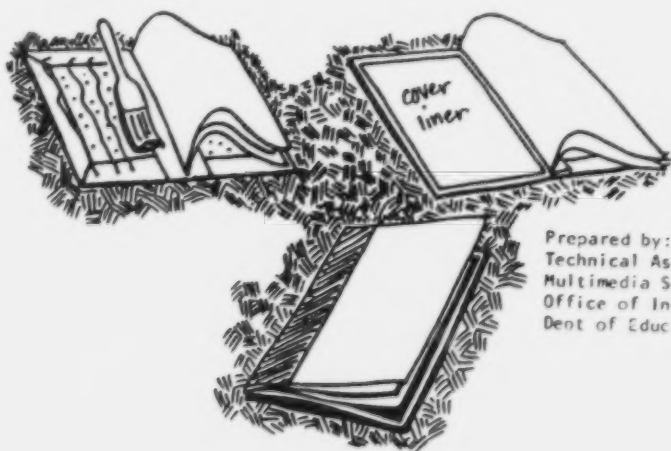
1. Lay your cover on the table and place the bound pages inside.



Apply a generous portion of glue to the outside surfaces of the bookcloth strips and attach to the covers.

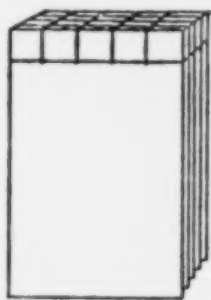
2. Cut two pieces of a material to line the inside covers. Cut these pieces slightly smaller than the cover.

Apply glue to inside cover surfaces and attach the cover liners.

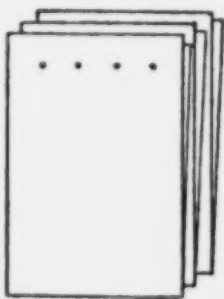


Prepared by:
Technical Assistance Center
Multimedia Services Branch
Office of Instructional Services
Dept of Education

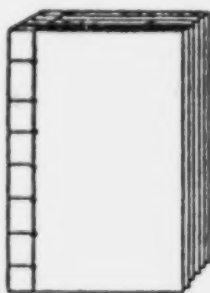
Japanese Binding



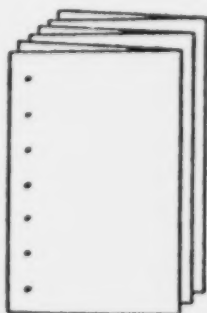
A



B



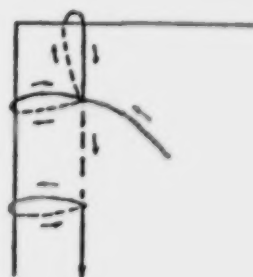
C



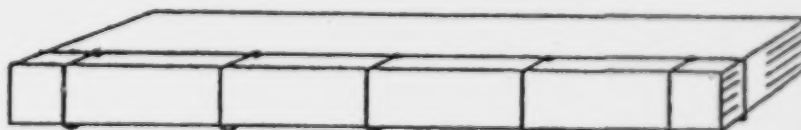
D



E



F



G

JAPANESE BOOK-MAKING

Items needed:

ruler
pencil
awl or ice pick
needle, tapestry
thread

paper for pages
paper for covers

STEPS TO FOLLOW

1. Fold paper to desired size. Each page is a double sheet.
2. Fold cover paper to desired size.
3. Mark one of the pages for sewing holes, using a ruler and pencil. The holes may be from 1 to 2 inches apart and from $\frac{1}{4}$ to 1 inch from the spine edge, depending on the size of the book.
4. Arrange the pages and the covers so that the folded edges are all together. The cut side will be the spine edge.
5. Straighten the sheets and fasten with clothespins. Make sure the marked sheet is on top so pencil marks can be seen.
6. Using the awl or ice pick, poke holes through the entire stack of papers.
7. After the holes are made, insert the top marked sheet into the body so that the cover sheets are on the top and bottom of the stack.
8. Get thread and thread it through the needle. Make the thread 3 times the length of the sewing edge (spine).
9. Sew the pages together, using the holes you have made. See the next page for sewing directions.

SEWING DIRECTIONS FOR JAPANESE BOOKS

1. Starting from the back side of the book, poke through the first hole. Leave about 2 inches of thread when you pull the thread through to the front side of the book.
2. Pull thread over the top edge of the book and insert the needle into the first hole again from the back side of the book. Pull thread taut.
3. Pull thread over the spine edge and insert the needle into the first hole again from the back side of the book. Pull thread taut.
4. Poke through the second hole, this time from the front side to the back side. Pull thread taut.
5. Pull thread over the spine edge and insert the needle into the second hole, from the front side of the book. Pull thread taut.
6. Poke through the third hole, this time from the back side to the front side.
7. Pull thread over the spine edge and insert the needle into the third hole again from the back side to the front side. Pull thread taut.
8. Repeat the same steps (4 to 7) for the remaining holes.
9. When you get to the last hole, pull thread over the spine edge and back into the last hole. Then pull thread over the bottom edge of the book and back again into the last hole. Pull thread taut.

You will notice that you have gone through each hole but there are sections without any thread. You are now going to cover those sections.
10. Insert the needle into the second-to-the-last hole and cover the section without any thread. Go in and out of the holes, covering the sections that do not have any thread. You will end up at the first hole.
11. Tie the thread with the 2-inch section of thread you had left at the beginning.
12. Cut off the ends. You may tuck the ends into the first hole if you wish but that is not necessary.

Source: Directions prepared by Kay Nagaishi, librarian,
Kamiloiki Elementary

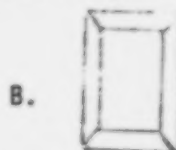
SHU-IN-CHO (Accordion Book)

MATERIALS:

- 2 pieces cardboard, each $3\frac{1}{2}$ " x 6"
- 2 pieces cover paper, each $4\frac{1}{2}$ " x 7" (includes $\frac{1}{2}$ " margin on all sides)
- 9 or more pages, each 7" x 6"

DIRECTIONS:COVER (make 2)

1. Lay 1 cardboard piece on 1 cover paper.
2. Bend cover paper edges over cardboard to cover cardboard.
3. Cut notches in corners as illustrated by dotted lines in figure A.



4. Glue edges of cover paper over cardboard piece. See figure A.
5. Repeat procedure for other cover.

INNER PAGES

1. Fold each sheet into half, making each a $3\frac{1}{2}$ " x 6" double sheet.
2. Bring the edge of 1 folded sheet to center fold line of the second sheet. Glue together.
3. Turn sheets over. Bring edge of third sheet to center fold line of the second sheet. Glue together.
4. Continue with the rest of the sheets, turning over the finished portion each time you glue the next folded sheet. See figure C.



Tip: It might be helpful to see the accordion feature if you stand the finished portion up.

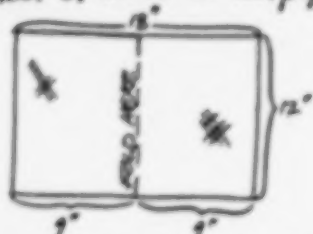
PUTTING THE BOOK TOGETHER

1. Glue the first half (page 1) to the inner surface of a cover.
2. Glue the last half to the inner surface of the other cover.

Source: Prepared by Kay Nagaishi, librarian, Kamiloiki Elementary

Japanese Slit and Fold Book

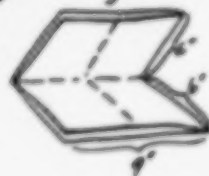
1. Begin with a 12" x 18" sheet of construction paper



2. Fold the sheet in half along the 18" length



3. Fold the sheet in half again along the 12" edge



4. Fold again along the 9" edge.



5. Open the folded sheet once and fold along the 6" edge

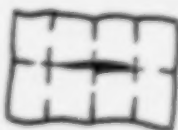


6. Open the folded sheet once. Cut a 3" deep slit along the 9" edge.



Prepared by:
Technical Assistance Center
Multimedia Services Branch
Office of Instructional Services
Dept. of Education

7. Open the sheet
once to 12" x 9".



9. Push the two ends
together until the
slit looks like this:



8. Fold the sheet over length-
wise. the slit will be on top.

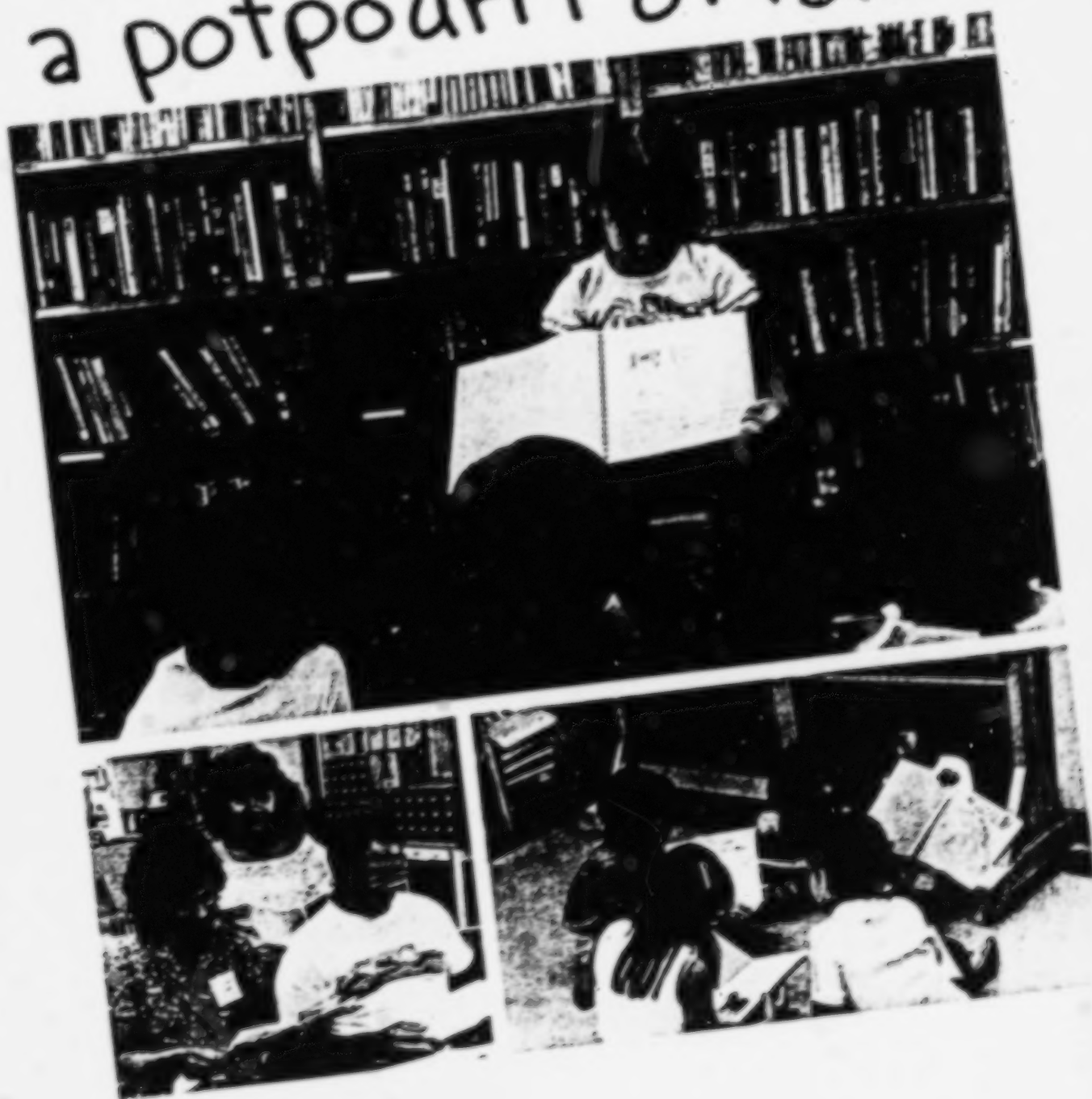


10. Fold the sheet flat
and crease along the spine.



This is your finished back!

Sharing of products: a potpourri of ideas



Sharing of projects: a potpourri of ideas

What are some ways to have students share their books?

There are numerous ways to have students share their books. This is a critical step in the project because it helps to build self-esteem in young authors and helps them to value the authoring process.

The ideas below only begin to suggest the possibilities:

- have books added to the school library collection and have author and title cards placed in the card catalog--a prominent display of "new student books" will also generate excitement.
(Kamiloiki Elementary, Liliuokalani Elementary)
- have student authors read aloud to other classes in the library--especially older students doing this with younger ones.
(Kamiloiki Elementary)
- have students wrap and present their books as gifts to their families at Christmas, on Mother's Day, etc.
(Lincoln Elementary, Kanoelani Elementary)
- have an "author's tea" and invite parents and administrators to meet the young authors and hear them share their works.
(Nanaikapono Elementary, Nimitz Elementary)
- have a school-wide sharing with "author stations" in the library and schedule classes to enjoy the readings--organize this in a round robin fashion so that students can move in an organized manner and can get to hear several authors.
(Aina Haina Elementary)
- have an "inter-library loan" system between schools where librarians from two or more schools can exchange student books--have students write "letters to the authors."
(Kamehameha III Elementary, Lincoln Elementary)
- have a "book fair" and exhibit all student books in the library or cafeteria--publicize the event so that parents as well as students from other schools may be invited to the fair.
(Maunawili Elementary)
- have students produce sing-along or read-along tapes to go with their books.
(Kipapa Elementary)
- have students participate in a book writing contest in conjunction with Children's Book Week.
(Keaukaha Elementary)
- have books displayed in a public library.
(Kualapuu Elementary)

In whatever way the sharing occurs, the key is giving young authors the special experience of watching a live audience respond to their works. This "application to real life" is the type of integration that helps create lifelong learners!

Sample units from summer workshop



Sample units from summer workshop

Unit	Grade levels	Content areas	Writing objectives	Writing modes	Library skills	Library resources
Life cycle of butterflies (pp. C13-C23)	K-3	Life science	Inform	Expository paragraphs	Appreciation of resources Retrieval and use information	Informational books Study prints
Expressing feelings (pp. G3-G8)	K-3	Guidance Literature	Expressing feelings	Poetry		Poetry books
Riddles (pp. G9-G14)	K-3	Literature Language systems	Entertain	Riddles		Riddle books
Computers in our lives (pp. G15-G23)	K-3	Computer literacy	Promote ideas	Brief essay		Magazines Records Videotapes Informational books Newspapers
Tidepools and coral reefs (pp. G24-G32)	4-6	Marine science	Inform	Short reports		Specimens Filmloops Informational books
Superheroes and tall tales (pp. G33-G39)	4-6	Literature	Entertain	Short stories		Folklore Comic books
Developing self-concept (pp. G40-G46)	4-6	Guidance Literature	Express feelings	Expository paragraphs		Fiction
Nuclear energy (pp. G47-G52)	4-6	Social studies	Promote ideas	Brief essays	↓	Informational books Newspapers Biographies

NOTE: the sample units in this section were developed and pilot tested for the "Children as Authors" project by Jean Sumiyé, language arts resource teacher, Leeward District, and Kay Nagaishi, librarian, Kamiloiki Elementary, in collaboration with School Library Services. Where appropriate in each unit, references are made to other publications that provide readers with more details on specific teaching strategies.

CHECK YOURSELF LIST

These are the kinds of questions you might ask when you develop your units. All the items may not be appropriate for your particular units but the list indicates those areas which are most important in curriculum development.

ARE THE UNIT'S OBJECTIVES--

- clearly related to content concepts and generalizations to be learned?
- related to state goals and objectives?
- appropriate for intended learners?

IS THE UNIT'S CONTENT--

- consistent with its stated behavioral objectives and generalizations?
- written at an appropriate difficulty level for intended learners?
- logically and progressively organized?

ARE THE UNIT'S ACTIVITIES--

- consistent with its objectives and content?
- varied and interesting so that students would be motivated to learn?
- those that can be used in various modes of instruction?
- those that enable the teacher to provide frequent corrective feedback?
- those that provide frequent teacher verbal reinforcement?
- those that provide opportunities for peer interaction?

DO THE UNIT'S PROCEDURES FOR ASSESSING STUDENT LEARNING--

- clearly relate to its content and activities?
- clearly explain student performance requirements?
- include on-going teacher observation and analysis throughout the unit?

ARE MATERIALS TO BE USED WITH THE UNIT--

- easily obtainable?
- appropriate to the students' needs and level of difficulty?
- those that students find interesting or appealing?



Unit: Expressing feelings

Student objectives:

(Guidance)

To understand and be able to describe how emotions influence behavior.

(Language arts)

To express personal feelings through poetic form.

(Library skills)

To participate in reading, listening, and creative activities related to library resources

Materials used: How I feel, by June Behrens
I'm mad at you, by William Cole

Grade levels: Primary, upper

Teaching procedures	Purpose
<u>Introducing the lesson</u> - Focus on illustrations from <u>How I feel</u>, by J. Behrens. - What's happening in this picture? - What feelings do you see on the boy's and girl's faces? - What specific details tell you of this? - Personalize the feelings by having children share their experiences. - Did this ever happen to you? - Tell me about it. What happened? How did you feel? (Encourage use of figurative language, e.g., "angry as a river roaring down the mountainside.") - Repeat the picture discussion reflecting various other feelings: - anger - love - pride - hatred - worry - loneliness - happiness - fear	Provide visualization of concept. Provide concept association to known experiences.

Teaching procedures	Purpose
<u>Providing for content knowledge through resources</u> (Poetry reading as models) 1. Say, "Let's look at how one can share their feelings through poetry. This was written by an eight-year-old child." Listen to the poem, identify the feeling and ways in which the author expressed them--words used, experiences shared. 2. Read poem on "Anger" from, <u>I'm mad at you</u>, by W. Cole. Have children choral read poem, focusing on expression of the author's feelings. 3. Discuss author's choice of words and phrases which contribute to his feelings: "like there was hot water inside of me" "steaming with anger" Identify use of analogies to bring meaning--hot water, colors. 4. Present another feeling (e.g., happiness) using other resources. Discuss situations where this feeling is reflected. Read other poetry selections that express this feeling. Discuss author's choice of words and phrases which contribute to this feeling	Read aloud to provide language form, patterns, and content knowledge. Allow for student involvement through oral skills. Clarify language-vocabulary figurative language. Guide thinking, processing of information.
(Poetry writing stimulus) 5. Have students listen to a list of approximately 20 "feeling associated" words. After dictating each word have them select another word which comes to mind (e.g., hurt - painful). 6. Students are to read through their list of "feeling associated" words and select three words which are most appealing to them.	Develop interest, awareness, relevance.

Teaching procedure	Purpose
7. Demonstrate using these three words as a base, and expanding the ideas into a three-line poem. Allow students flexibility in using the word in any part of the sentence/phrase. If students have difficulty provide questions as guides: • What images come to mind as you look at these words? • What feeling comes through as you look at these words? <u>Writing/bookmaking</u> 1. Review purpose and audience for assignment: Students are to compose a poem which reflects an expression of feeling and thought. 2. Have students rearrange the words in another order. Allow for further experimentation with the poem. Guide students to delete, expand, substitute or slot as necessary to compose their poems. 3. Reading through three trials, have each student select the poem he/she feels good about and which he/she feels best expresses his/her feelings. 4. Show students how to locate other sources on this topic. 5. Provide individual help as needed: concepts, choice of expressive words, organization, spelling, mechanics. 6. Allow students to illustrate their poems. 7. Read aloud, or have students read their own, responding, reacting to their works. 8. Identify effective elements of an expressing feelings composition, ideas, words used, individualized style, illustrations. 9. Revise and edit as needed.	Provide guided practice on the creation process. Provide visualization techniques. Set purpose for writing. Allow for exploration, experimentation through application. Develop worth, value in student as authors. Integrate library skills. Integrate writing skills as appropriate. Provide positive/supportive feedback. Utilize proof-reading techniques.

Teaching procedure	Purpose
10. Format composition and illustrations into book form, including parts of book as appropriate. 11. Complete bookmaking task.	Develop worth, value in students as authors. Integrate library skills.
<u>Follow-up activities</u> 1. Integrate activities suggested in Foundation program: career education and guidance (DOE guide) into other guidance-related lessons. 2. Have students share other compositions on expressing feelings with each other and invite them to re-create these feelings in poetic form. 3. Encourage students to find other poems that express a range of feelings. Start a bulletin board display of these poems; have them orally share these. 4. Encourage students to use poetry as a way to express feelings in their writing of journals. 5. Integrate art and music expression into this unit.	

Additional comments on this unit:

- For students with limited poetry exposure, much experimentation is encouraged.
- For students who have poetry writing skills, emphasis of lesson should address content knowledge through resources.

ADDITIONAL RESOURCES

Books to motivate discussion on feelings

Allington, Richard. Feelings. Raintree, 1980.

Presents situations arousing such common feelings as anger, embarrassment, pride, surprise. Will help motivate discussion on expressing feelings. *Useful in linking with personal experiences, in language development.* Gr. K-3.

Henkes, Kevin. All alone. Greenwillow, 1981.

A picture book that presents a positive view of being alone. Provides for reflective thought and discussion on aloneness vs. loneliness. Language and pictures evoke soft, gentle images. Feeling comes through environment rather than through facial or bodily expressions. *Useful in linking with personal experiences, in extending concepts.* Gr. K-3.

Hopkins, Lee Bennett. Me! A book of poems. Seabury Press, 1970.

Collection of 18 poems about happiness, sadness, loneliness, friendship reflected through physical attributes and personal relationships. Variety of poets afford a nice range of styles. Good for reading aloud. Engaging illustrations. *Useful in building language.* Gr. 1-5.

Iwasaki, Chihiro. Staying home alone on a rainy day. McGraw-Hill, 1968.

While her mother goes shopping on a rainy day, a little girl stays home alone for the first time. An evocative mood piece with watercolor illustrations that capture the subdued, pensive mood of the little girl. Lends to discussion of feelings and how colors as well as words can capture emotions. *Useful for visualization, for evoking feelings.* Gr. K-3.

Kraus, Robert. Leo, the late bloomer. Windmill Books, 1971.

Leo, a young tiger, finally blooms under the anxious eyes of his parents. *Useful in linking with personal experiences.*

Shimin, Symeon. A special birthday. McGraw-Hill, 1976.

A wordless picture book that invites viewer to see, feel, and even hear the special wonder of the birthday girl enjoying the ribbon maze her father has created for her day. Invites discussion about what the little girl is feeling. Illustrations are warm, expressive. *Useful for visualization, for evoking feelings.* Gr. K-2.

Simon, Norma. How do I feel? Albert Whitman, 1970.

A picture book that explores familiar situations and feelings about them. Invites discussion on expressing such feelings as anger, frustration, pride, confidence. *Useful in linking with personal experiences.* Gr. K-3.

Simon, Norma. I know what I like. Albert Whitman, 1971.

A picture book of things "I like" and "I don't like" that can motivate students to discuss their own preferences in terms of concrete details. *Useful in developing concepts.* Gr. K-2.

Books to extend a love of poetry

Ciardi, John. Fast and slow. Houghton Mifflin, 1975.

Humorous and nonsense verse on topics ranging from whales and fleas to apes and flowers. Good for read-aloud choices. *Useful in developing language, in building imagery.* Gr. 3-6.

Cole, William. Oh, such foolishness! Lippincott, 1978.

Poems to tickle the funny bone with whimsical illustrations by Tomie DePaola to match. Delightful way to introduce humor and to invite imaginative writing. *Useful in developing language, in building imagery.* Gr. 3-6.

DeRegniers, Beatrice. Something special. Harcourt, Brace, 1958.

Poems that encourage divergent thinking through verses that invite the exploration of colors, sounds, smells, textures. Black-and-white illustrations nicely capture this special world for children. *Useful in developing language, in building imagery.* Gr. K-4.

Greenfield, Eloise. Honey, I love: And other love poems. Crowell, 1978.

Sixteen love poems straight from the heart of a small child. Good for motivating discussion on appreciating details of everyday life. Expressive illustrations capture mood of poems. *Useful in developing understanding of a theme, in building imagery.* Gr. 2-6.

Holman, Felice. At the top of my voice. Scribner, 1970.

Eighteen poems dealing with childhood, its triumphs, wonders, fears. Selected poems are good for choral reading and for pantomiming. Concepts relevant for both lower and upper grades. *Useful in linking with personal experiences, in developing imagery.* Gr. 2-6.

Hopkins, Lee Bennett. By myself. Crowell, 1980.

Selection of poems reflecting a child's view of school, family relations, nature, being alone, and self. Brings out the quiet, solitary times that are a part of growing up. *Useful in linking with personal experiences.* Gr. 2-6.

Lewis, Richard. Miracles. Simon and Schuster, 1966.

Collection of over 200 poems written by English-speaking children around the world. Ideal for teacher sharing of appropriate poems to encourage students to also share their fantasies and feelings "in the brief moment of a poem." *Useful in developing language.* Gr. 5-12, tchr.

Moore, Lillian. I feel the same way. Atheneum, 1969.

City experiences that a child can relate to are captured in deceptively simple free verse. Reflective illustrations complement the poems. *Useful in linking with personal experiences.* Gr. 2-5.

O'Neill, Mary. Words, words, words. Doubleday, 1966.

A collection of poetry about how words began, the origin of alphabets, the parts of speech we use. Accomplished by block print illustrations. For better readers who can appreciate the use of extended metaphors in poetry. *Useful for building imagery.* Gr. 5-7.

Simon, Mina and Howard. If you were an eel, how would you feel? Follett, 1963.

Oversize picture book that captures in simple, descriptive poetry, what it might be like to be an eel, a bear, a bat, a cat, etc. The "if I were..." format lends itself to inviting children to create their own imaginative verses. *Useful in linking with personal experiences, in developing language.* Gr. 1-4.

Teaching Procedures	Purpose
2. Share another riddle. EXAMPLE: Why is a moody man like a tea kettle? Have children role play the elements in order to help them visualize. * What similarities do you see, what differences? Guide children to see the analogies presented in this riddle. Answer: Just when he's whistling away, suddenly he'll boil over. Repeat role play to show relationship. Show pictures from book to help children relate to role playing. Refocus on key words which help them to appreciate riddle. 3. Present other riddles, discuss meanings and analogous thinking involved. Use visualization techniques, role playing, drawing, making mental images to assist in the comprehension of riddles. Refocus on key words and use of language.	Utilize think aloud techniques. Guide visualization, thinking/processing of information, and language learning.
<u>Providing for content knowledge through resources</u>	
1. Ask, "Where else can you find riddles like these?" Guide children to name several resources: books, magazines (identify parts), newspapers, reading basals. Show where these may be located in the library. 2. Have children share riddles, identifying sources. Allow children to walk through process of helping others to appreciate riddle. Each child should also bring in a riddle he/she does not know how to answer, and let the other children teach him/her how to comprehend and enjoy it.	Provide library skills and resources for gaining additional knowledge, concepts. Develop worth in and value in individual sharing. Guide the thinking/processing of information through teaching others.

Teaching Procedures	Purpose
3. Provide a variety of models for students to explore riddle-making ** Record riddle (question and answer) onto chalkboard. Eliminate specific words. Have students "slot" in words which make sense of the riddle. Discuss the intent of the riddle and its "play on language." e.g., What color is _____? (YELL ow) What _____ is noisy? (YELL ow) * Have students dictate the riddle question, circling key words. Discuss meaning of key words and their function in the riddle. Allow students to answer individually, identifying how they retrieved the answer. * Given dictated riddles, eliminate selected words. Have students "slot" in words which make sense. Compare and contrast words offered by class. Focus on appropriateness to riddle's intent. * Provide only answers to a dictated riddle. Have students write a possible question to match the answer. Discuss questions (answers) and their relevance to riddle.	Provide guided practice, in reading, analyzing, writing. Utilize cloze procedure techniques.
<u>Writing/Bookmaking</u>	
1. Review purpose and audience for assignment: Students are to create/write a riddle to entertain others. 2. Encourage riddle writing through different structuring techniques. * Provide only a picture and invite creating riddles to match it. * Give the punch lines and ask for the questions. * Invite substitution of new words and ideas within selected riddle.	Set purpose for writing.
3. Provide individual help as needed: concepts, choice of words, organization, spelling, mechanics.	Integrate writing skills as appropriate; utilize proof-reading techniques.

*For more information on cloze procedure techniques, refer to Language arts strategies for basic skills, K-2 (Office of Instructional Services, 1978), pp. 71-73.

ADDITIONAL RESOURCES

NOTE: All titles in this section are useful in developing language and in expanding experiences in word play.

Bernstein, Joanne E. Fiddle with a riddle. Dutton, 1979.

Simple guide on how to write your own riddles with many clear examples (e.g., how to use double meanings, famous names, metaphors, etc.). Excellent teacher resource. Can also be used by upper grade students who have been exposed to riddle writing. Gr. 4-6, tchr.

Bishop, Ann. Hey, riddle riddle! Albert Whitman, 1968.

Mini-clusters of poems by topics and types with illustrations and punch lines given in small type on the bottom. Requires middle grade language facility to grasp fully. Gr. 3-6.

Bishop, Ann. Merry-go-riddle. Albert Whitman, 1973.

Over 100 riddles that deal with circus-related topics. As with other Bishop collections, answers are in small print on page bottom. Requires middle grade language facility for full comprehension. Gr. 3-6.

Bishop, Ann. Riddle raddle, fiddle faddle. Albert Whitman, 1966.

Like other Bishop collections, this one is clustered by topics and types with large illustrations and answers on bottom in small print. Requires middle grade language facility for full comprehension. Gr. 3-6.

Bishop, Ann. Riddle red riddle book. Albert Whitman, 1969.

Like other Bishop collections, poems are grouped loosely by topic and type. Requires middle grade language facility for full comprehension because of allusions to famous people, word play. Gr. 3-6.

Cerf, Bennett. Book of animal riddles. Random House, 1964.

A delightful beginner's riddle book with expressive, cartoon illustrations and large print questions on one page and punch lines on the next. Focus on animals helps children who may not have a broad language-experience base. Gr. K-3.

Emrich, Duncan. The nonsense book of riddles, rhymes, tongue twisters, puzzles and jokes from American folklore. Four Winds Press, 1970.

Folklorist's collections of nonsense rhymes from America and Europe. Many of them are in rhyme format. Includes a history of nonsense; bibliography. Well-illustrated. Gr. 4-6.

Fleischman, Albert Sidney. Kate's secret riddle book. Watts, 1977.

Kate's brother collects several riddles while trying to find the question to the answer of a riddle told them by a friend. A novel and fun approach to incorporating riddles within a story. Makes a good point that riddles are very much a part of our daily lives. Easy reader. Gr. K-3.

Morrison, Lillian. Black within and red without. Crowell, 1953.

Collection of almost 200 traditional riddles, most of them in rhyme. These build on language as well as thinking. Some are puns while others are hidden in metaphors. May cause comprehension problems for the very young or those who lack language background. Gr. 3-6.

Rosenbloom, Joseph. Biggest riddle book in the world. Sterling, 1976.

A wide range of riddles organized by chapters. Limited use of illustrations. Index is helpful in finding specific topics or types of riddles. Gr. 4-6.

Sarnoff, Jane. The monster riddle book. Scribner, 1975.

Riddles about vampires, witches, werewolves, ghosts, ghouls, goblins, mummies, and other monsters. A bit sophisticated in terms of word play, puns, double meanings. Striking illustrations do not always relate clearly to the riddles on the page. May be fun at Halloween!

Schwartz, Alvin. Ten copycats in a boat, and other riddles. Harper and Row, 1980.

Simply worded riddles in question and answer format with clear illustrations that help young readers understand punch lines. Can be used as an effective teaching tool with questions appearing on one page and answers on the next. *Useful for visualization*. Gr. K-3.

Thaler, Mike. Soup with quackers. Watts, 1976.

Riddles with black-and-white cartoon illustrations. Comprehending punch lines require some facility with language and an upper grade level experience base. Also, illustrations do not always clarify the punch lines. Gr. 4-6.

Vogel, Malvina G. The big book of jokes and riddles. Waldman & Son, 1978.

Big paperback format. Potpourri of riddles, timericks, jokes, and tongue twisters. Could be read aloud to younger students or read independently by older children. (Poor paper stock--more like coloring book quality.) Gr. 1-6.

Wiesner, William. A pocketful of riddles. Dutton, 1966.

Small, chunky book with over 200 illustrated riddles and rebuses. Generally, simple enough for beginning readers to enjoy. Rebuses are also relevant for poor readers. Gr. 1-4.

Withers, Carl. Riddles of many lands. Abelard-Schuman, 1956.

Over 700 riddles from America, Europe, Asia, and Africa. While most of them are easy enough to grasp, a few may require an understanding of culture or language for fuller appreciation. Limited use of illustrations. For better readers. Gr. 4-6.

Teaching procedure	Purpose
4. Share other ways we have encountered computers: • Where else in your life do you use computers? • In what ways are they helpful? 5. Have students individually record the relevant ideas and concepts being presented. Utilize a worksheet which categorizes the information into: uses, benefits, possible problems. (See sample on p. G19.)	Guide thinking/processing of information into visual structures.
<u>Providing for content knowledge through resources</u>	
1. Present video tape on students working with computers. Guide discussion throughout viewing. • How is the computer being used here? • How are the students responding? What value do you see in them working at the computer? How would you react to working with a computer at school?	Provide content knowledge and vocabulary through guided viewing and teacher directed discussions.
2. Using same worksheet, have students record specific uses in school, benefits to the students, and possible problems they may encounter.	Guide thinking/processing of information into visual structures.
3. Have students analyze their worksheets and identify ideas they are not sure of and would like to find more information on.	
*4. Present various resources. Help students identify specific information each would offer. - non-fiction books: basic information on computers - magazines: issue-related information on computers - newspapers: issue-related information on computers	Provide library skills and resources for gaining additional knowledge, concepts.

*For more information, refer to Library/study skills instruction in Hawaii's schools (Office of Instructional Services, 1982) pp. 112-200.

Teaching procedure	Purpose
5. Have students select materials that may be appropriate to the areas they want more information on. Guide student use of these resources through use of table of contents, indexes, glossary, etc. Provide skimming techniques as necessary. Continue note-taking procedures onto student worksheets. 6. Through a group presentation, have information on individual worksheets shared. Compare and contrast kind of information retrieved from different sources. Allow question asking by other students to gain more information. • Where did you find that? • Who wrote the article? • What was the main point of that chapter? 7. Summarize the ideas presented. Discuss the various uses, benefits to society, and problems which could be encountered.	Provide additional knowledge and concepts.
<u>Writing/bookmaking</u> 1. Review purpose and audience for assignment: Students are to write a composition stating a position on the value of the computer in our lives. Details should be used to support the position. 2. Guide students to use their individual worksheets, group presentations, and personal experiences as references. 3. Provide individual help as needed: concepts, choice of words, organization, spelling, mechanics. 4. Allow students to illustrate works. 5. Read aloud, or have students read their own, responding, reacting to their ideas. 6. Identify effective elements of a promoting ideas composition, ideas, words used, individualized style, illustrations. 7. Revise and edit as needed.	Set purpose for writing. Provide positive/supportive feedback, review proof-reading techniques.

Teaching procedure	Purpose
8. Format composition and illustrations into book form, including parts of book as appropriate.	Provide worth, value in students as authors. Integrate library skills.
9. Complete bookmaking task.	
<u>Follow-up activities</u>	
1. Conduct a more in-depth discussion on "Mr. Roboto" and its basic theme of the humanizing of machines and dehumanizing of people.	Integrate guidance concepts.
2. Have students read fiction dealing with computers and compare and contrast these with information from factual material they have been reading.	Apply library skill - fiction/nonfiction books.
3. Create an original fictional character involved in a computer-related setting.	
4. Invite resource people who use computers in their work to describe their computers to the class - or take a field trip to local computer facilities (e.g., IBM) and learning centers.	Provide direct experiences.
5. Explore career opportunities in computer-related fields.	Integrate career education.

Additional comments on this unit:

- May be adapted to lower grades by changing writing objective to giving information.
- Lesson is relevant to students' real life experiences. Motivation and interest is high. Use of current magazines and newspaper articles are conducive to learning that is timely, relevant.

COMPUTER IN OUR LIVES: What does it mean to you?

Uses	Benefits	Possible Problems
1. HOSPITALS - record keeping of bills, prescriptions 2. MARKET - checking out items at cash register 3. OFFICES - record keeping for meetings; communication 4. HOME - record keeping of bills and taxes; entertainment	1. Helps control bills; make sure hospital doesn't charge you too much 2. It is faster; no mistakes are made. 3. Meetings are organized. 4. Easier way of doing taxes.	1. Electricity shortage will cause problems for all these uses.

ADDITIONAL RESOURCES

Informational books

Ardley, Neil. Our future needs. Watts, 1982.

"World of Tomorrow" series. Well-integrated text and illustrations explain how future food, energy needs may be met. Vocabulary is not technical; however, concept level is extremely high. Some basic knowledge needed. Requires divergent thinking. *Useful in extending content concepts.* Gr. 4-6.

Ardley, Neil. School, work and play. Watts, 1981.

"World of Tomorrow" series. Well-integrated text and illustrations explore futuristic uses of computers, robots for everything from electronic libraries to future sports. Encourages divergent thinking activities. Some previous exposure to computers is helpful. *Useful in extending content concepts.* Gr. 4-6.

Ardley, Neil. Tomorrow's home. Watts, 1981.

"World of Tomorrow" series. Presents an eye-catching, speculative view of how computers and robots will give us a wider choice of places to live in the future. Good for stimulating "discovery" discussions through reading aloud, pictures. Facilitates divergent and evaluative levels of thinking. Easier than Our future needs and School, work and play. *Useful in extending content concepts.* Gr. 2-6.

Berger, Melvin. Computers in your life. Crowell, 1981.

Explains how computers work and discusses their increasing importance in more and more areas of daily life. Provides substantial content for follow-up discussions. Black-and-white photos included with bibliography and index appended. *Useful in building content concepts.* Gr. 4-6.

Berger, Melvin. Robots in fact and fiction. Watts, 1980.

Useful in "promoting ideas" composition. Describes current uses of robots in industry, medicine, space research; future uses are also touched upon. The fun part lies in examining robots in films and comics. Well-organized; clarifies misconceptions between fact and fiction in this area. Some concepts, readability may be difficult for independent reading. Numerous black-and-white photos are ideal for opening discussion on the topic. *Useful in building thinking skills (comparisons and contrasts).* Gr. 4-6.

Bitter, Gary. Exploring with computers. Messner, 1981.

Discusses how computers work, their types, uses, misuses. Also speculates about computers of the future and careers in the field. Useful for independent research. Includes black-and-white photos and an index. *Useful in extending content concepts.* Gr. 4-6.

D'Ignazio, Fred. Small computers. Watts, 1981.

Covers increasing use of small computers for home and elsewhere. Appealing format with appropriate question-and-answer sections. Entertaining chapter on education. Can be read aloud to lower grades or read independently by upper grades. Black-and-white visuals. Bibliography, glossary, index. *Useful in building content concepts.* Gr. 4-6.

D'Ignazio, Fred. The star wars question & answer book about computers. Random House, 1983.

Paperback format. Poses and answers standard questions about the history, application, and future uses of computers. The only tie-in with Star Wars is that R2-D2 is supposedly the "guide" through the book and there is a section on computers in filmmaking. Attractively formatted. *Useful in introducing content concepts.* Gr. 4-6.

Goldreich, Gloria. What can she be: A computer scientist. Lothrop, 1979.

Useful opener for discussing careers related to computers. Picture book format shows a young computer scientist at work in data processing. Adds personalized flavor as she discusses how her own interests play an important part in her career choice. Assumes some previous knowledge of job descriptions, specific terms. Black-and-white photos complement the text. *Useful in building content concepts.* Gr. 3-5.

Henson, Hilary. Robots. Watts, 1982.

Attractively formatted introduction to robots in the real world and in books and films. Eye-catching illustrations throughout. Limited use of technical language. Glossary, index. *Useful for visualization.* Gr. 4-6.

Hyde, Margaret O. Computers that think? Enslow, 1982.

Good for teacher use. Describes artificial intelligence which is a branch of computer science devoted to programming computers to carry out tasks that traditionally have required human intelligence. Excellent reference but must be paraphrased for students. Ideal for issue-related lesson on computers vs. humans. Black-and-white visuals. Indexed. *Useful in extending content concepts.* Gr. 7-12, tchr.

Jefferis, David. Robots. Watts, 1982.

An easy-read fact book that covers range of robot functions. Organized into short chapters with appealing illustrations and photos. Specific vocabulary can be addressed through use of picture cues. Indexed. *Useful in introducing content concepts, for visualization.* Gr. 3-6.

Lewis, Bruce. Meet the computer. Dodd, 1977.

Explains what computers are, how they work. Includes appealing cartoon, black-and-white illustrations. Uses meaningful analogies with good final chapter on importance of people in the function of computers. Useful for independent research. Indexed. *Useful in introducing content concepts.* Gr. 3-6.

Lipson, Shelley. It's basic: The ABC's of computer programming. Holt, 1982.

Simple explanation of basics of computer programming. Illustrations help clarify the text. Questions asked allow for a natural sequence of predicting and understanding just how programming works. Useful for independent research. *Useful in building content concepts.* Gr. 4-6.

Metos, Thomas H. Robots A-Z. Messner, 1980.

Discusses robots, automation, and other mechanical devices dating from Egyptian times to present. Concise introductory resource with appropriate black-and-white pictures. Chapters 4-6 are especially relevant to children's experiences today. Indexed. *Useful in building content concepts.* Gr. 3-6.

Milton, Joyce. Here come the robots. Hastings House, 1981.

Discusses the history of robots, real robots that have existed, and some fictional ones as well. Ideal for motivating discussion on the topic of machines in our lives with its numerous black-and-white visuals. Includes bibliography and index. *Useful in linking with personal experiences, in building content concepts.* Gr. 3-6.

O'Brien, Linda. Computers. Watts, 1978.

Traces history and development of computers, their capabilities and various applications. Thin book but with much content. Provides clear definitions and a helpful glossary. Black-and-white visuals also help to clarify text. Includes bibliography and index. *Useful in extending content concepts.* Gr. 4-6.

Spencer, Donald D. Computer dictionary for everyone. Scribner, 1979.

Dictionary of over 32,000 terms, methods, concepts in computer technology. Useful as teacher or student reference as needed within a computer lesson. Must have earlier language exposure to use purposefully. *Useful in developing language.* Gr. 5 up, tchr.

Srivastava, Jane. Computers. Crowell, 1979.

Limited to use of computer in math applications. Easy-to-read explanation of how computer works and what it does. Some definitions are rather abstract for a young audience and computer language information may cause comprehension problems if not discussed. Appealing illustrations relate well to text. Questions posed within the text are also sound. Helps to clarify the role of a programmer. *Useful in developing content concepts.* Gr. 2-6.

Fiction dealing with computers

Stevenson, James. The wish card ran out! Greenwillow, 1981.

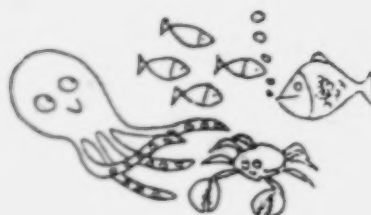
Satire on use of computerized change cards. Charlie tries to undo his last wish on a card from International Wish. The comic book format requires discussion in order to have students elicit meanings from the cartoon dialogues. Thorough comprehension of the plot requires cueing for thinking. *Useful in developing understanding of story concepts.* Gr. 2-6.

Hoban, Lillian & Phoebe. The laziest robot in Zone One. Harper, 1983.

Lazy robot Sol-1 ends up working very hard in the course of searching for his lost dog. The presence of some technological terms will reinforce information picked up from nonfiction works. Good read-aloud. *Useful in building language.* Gr. 1-3.

Slote, Alfred. My robot buddy. Lippincott, 1975.

Jack lives in the future when robots perform many tasks--including that of acting as a companion for children. For his tenth birthday, Jack receives a robot, Danny One. And then the real excitement begins. 1981 Nene Award winner. *Useful in developing understanding of themes in literature.* Gr. 4-6.



Unit: Tidepools and coral reefs/Giving information

Student objectives:

- (Marine science) To understand the concept of tidepools/coral reefs and to gather information about their various inhabitants.
- (Language arts) To conduct research on marine animals and share information through a written report
- (Library skills) To use a variety of sources to acquire information and to summarize retrieved information according to set purpose.

Materials used: Tidepool/coral reef specimen for "mystery box"
"Tidepool Life" (film loop)

Grade levels: Primary, upper

Teaching procedure	Purpose
<u>Introducing the lesson</u> 1. Create a "mystery box" with a dried tidepool/coral reef specimen inside. 2. Solicit several student volunteers to observe the specimen using their senses--touch, smell, feel, sight. 3. Have selected students describe the specimen while audience is invited to guess at subject; questions by audience should be encouraged. 4. Once identified, discuss what else students may know of specimen. • Where are its arms, legs, etc.? • Where does it live? • What does it eat?	Develop interest, awareness and relevance through direct experience. Provide concept association to learner's known experience.
<u>Providing for content knowledge through resources</u> 1. Say, "The _____ is only one of many animals that lives in the tidepools of Hawaii. Do you know of any other animals that live in them?"	Provide content knowledge and vocabulary through guided viewing and teacher directed discussion.

Teaching procedure	Purpose
2. Show film loop, "Tidepool Life." Before showing, set purposes for film loop viewing (to identify as many sea animals as possible). Focus on movement of animals.	Build upon visualization strategies.
3. After showing the film loop, have students make a list of animals they saw and what they remembered about them (physical characteristics, habitats). Ask, "How are these animals similar and different?"	Guide structuring of details into meaningful categories and patterns.
4. Have students select one animal which they find interesting and would like to find out more about.	
*5. Guide structuring of information through a web formation or other visual structures. (See sample of web on p. G28.)	Guide structuring of personal information into meaningful categories. Utilize deductive structuring strategy.
6. Guide students in seeking additional information through question-asking techniques. • What are its physical characteristics? • Where does it live? • How does it move? • What does it eat? • How is it unique from other sea animals?	Provide skills and resources for gaining additional knowledge, concepts.
7. Assist students in locating and retrieving appropriate books, study prints, filmstrips and other resources through • using the card catalog • using indexes and table of contents	Integrate library skills.
8. Review note taking and research skills.	
9. Incorporate new information on the web. Analyze the connecting ideas and vocabulary.	Integrate new knowledge and vocabulary into a meaningful structure.

*For more information on deductive structuring strategy, refer to Corrective comprehension guide, addendum to Comprehension in the content areas, strategies for basic skills (Office of Instructional Services, 1979), pp. A29, A30.

Teaching procedure	Purpose
<u>Writing/bookmaking</u>	
1. Review purpose and audience for assignment: Students are to write a report providing information on a specific marine animal. Use notes and resources from web as appropriate.	Set purpose for writing. Integrate writing skills as appropriate.
2. Provide individual help as needed: concepts, choice of words, organization, spelling mechanics.	
3. Allow students to illustrate their work.	
4. Read aloud, or have students read their own, responding, reacting to their ideas.	Provide positive supportive feedback; review proof-reading techniques.
5. Identify effective elements of report writing, ideas, words used, individualized style, illustrations.	
6. Revise and edit as needed.	
7. Format composition and illustrations into book form, including parts of book as appropriate.	Provide worth, value in students as authors.
8. Complete bookmaking task.	Integrate library skills.
<u>Follow-up activities</u>	
1. Initiate tidepool field trip to validate students' information and to sharpen observational skills and note-taking.	Provide direct experiences.
2. Art-related activities: • Make a gyotaku print (Japanese fish printing). • Make seaweed press designs. • Make a tidepool habitat diorama out of an old tissue box, construction paper, etc. • Make a class mural of the tidepool and the various inhabitants.	Integrate art skills and concepts.
3. Music/literature-related activities: • Write poems, songs about tidepool life.	Integrate music skills and concepts.

Teaching procedures	Purpose
4. Bring in resource people in this area to talk to students (from university, intermediate/senior high schools, state agencies).	
5. Explore career opportunities in marine science.	Integrate career education.

Additional comments on this unit:

Film loop which illustrates animals' movement is highly motivating and effective.

Sample of a web



ADDITIONAL RESOURCES

Bendick, Jeanne. Exploring an ocean tidepool. Garrard, 1976.

Good for teacher use. Basic introduction to life cycle within tidepools. *Useful in extending content concepts*. Gr. 3-6, tchr.

Beauregard, Sue. Coral reef fish. Cypress, 1982.

"The Sea Library" series. Paperback format. Excellent, full-page color photos with large print text briefly explaining the characteristics and behavior patterns of different coral reef fish. Limited technical language and selected information. *Useful for visualization*. Gr. 2-3.

Beauregard, Sue. Ocean floor animals. Cypress, 1982.

"The Sea Library" series. Paperback format. Excellent full-page, color photos with large print text briefly explaining the eating and living habits of numerous ocean floor animals. Limited technical language and selected information. *Useful for visualization*. Gr. 2-3.

Beauregard, Sue. Ocean plants. Cypress, 1982.

"The Sea Library" series. Paperback format. Excellent, full-page, color photos with large print text briefly explaining the different types of algae flourishing in the ocean. Plankton and kelp are also mentioned. Limited technical language and selected information. *Useful for visualization*. Gr. 2-3.

Clemons, Elizabeth. Tidepools and beaches. Knopf, 1964.

Good for teacher use. Concisely organized information on identification, collection, and preservation of sea animals and plants. Black-and-white illustrations. Index appended. *Useful in extending content concepts*. Gr. 4-9, tchr.

Creative Educational Society. Life in the sea. Creative Educational Society, 1971.

Good for teacher use. Describes, with the aid of good color photos, the varieties of plant and animal life found in or near the sea. Attractive format with text on one page and photo on the other. *Useful in building content concepts*. Gr. 3-6, tchr.

Edmondson, Charles H. Hawaii's seashore treasures. Petroglyph Press, 1974.

Paperback format. Short, concise accounts of mollusks, crabs, coral, and a wide range of other seashore animals. Photos are darkish but serviceable. Numerous black-and-white illustrations also included. Index appended. *Useful in building content concepts*. Gr. 4-8.

Fielding, Ann. Hawaiian reefs and tidepools. Oriental Publishing Co., 1979.

Paperback format. Good for teacher use. A brilliantly photographed guide to the numerous inhabitants of Hawaii's coastlines. Brief text gives details on habitat, physical characteristics, lifestyles, uses of each. Scientific language may be difficult. *Useful in extending content concepts*. Gr. 6 up, tchr.

Hobson, Edmund S. Hawaiian reef animals. University Press of Hawaii, 1972.

Good for teacher use. Full-color photos capture majority of the fishes and the more prominent invertebrates--corals, crabs, sea urchins, mollusks. Includes Hawaiian names. Text combines natural history with legend, lore. *Useful in extending content concepts.* Gr. 4-12, tchr.

Holling, Clancy H. Pagoo. Houghton Mifflin, 1957.

Engaging life story of a hermit crab. Vivid art also captures life of other tidepool creatures. *Useful in developing language and writing style.* Gr. 4-7. NOTE: DOE film, "Story of a book," (#2796) recounts the making of this book.

Hurd, Edith Thacher. Starfish. Crowell, 1962.

Simple "let's read and find out" format; explains life cycle, feeding and regeneration habits of this reef animal. Picture book with simple sentences. Good for research assignments for younger student. *Useful in building content concepts.* Gr. K-2.

Jacobs, Francine. Coral. Putnam, 1980.

Attractive "first book" format; introduces the life cycle of a coral polyp, the formation of a coral reef, and the function of this structure in the sea. Includes color and black-and-white art. *Useful in building content concepts.* Gr. 1-3.

Jacobson, Morris K. Wonders of corals and coral reefs. Dodd, 1979.

Discusses coral polyps, the enormous reefs they build, and their importance to humans and the rest of nature. For above-average reader. Black-and-white art throughout. Good for research assignments. Bibliography, glossary, index. *Useful in extending content concepts.* Gr. 5-9.

Johnson, Sylvia. Crabs. Lerner, 1982.

"Lerner Natural Science" series. Describes physical structure, habits, reproductive cycle of crabs. Handsome color close-ups. Excellent for student research. Glossary and index appended. *Useful for visualization.* Gr. 3-6.

Magruder, William H. Seaweeds of Hawaii. Oriental Publishing Co., 1979.

Paperback format. Handbook that identifies seaweeds in 4 major divisions--green, blue-green, brown, and red algae. Uses color photos and sparse text. Also offers some limu recipes, "how to press seaweed" tips at end. *Useful in extending content concepts.* Gr. 4 up.

Quirk, Stephen J. Hawaiian seashells. Boom Enterprises, 1972.

Paperback format. Handbook presents 137 individual seashells. Includes color photos as well as information on the shell's common, Hawaiian, and scientific names, its size, habitat, etc. *Useful in extending content concepts.* Gr. 4 up.

Selsam, Millicent. A first look at animals without backbones. Walker, 1976.

A simple introduction to the characteristics of the major groups of invertebrates. Excellent black-and-white illustrations and minimal text make this an ideal "first book." Good for primary grade research assignments. *Useful in introducing content concepts, for visualization.* Gr. 1-3.

Wallin, Doug. Exotic fishes and coral of Hawaii and the Pacific. World Wide Distributors, 1975.

Paperback format. Gives some simple facts about corals and fishes in this region. Also presents a basic knowledge of the ecology of the reef environ. Beautiful, color photos. Index is inside the front cover. *Useful in extending content concepts.* Gr. 4-12.

Zim, Herbert. Seashores. Golden Press, 1955.

Plants and animals presented in quality pictures. Limited use of scientific language. For average reader. Good for primary grade research assignments. *Useful for visualization.* Gr. 1-4.

Audiovisual resources

"Crabs of the coral reef." (Film loop). Prentice Hall Media.

"Ecology of coral reef fishes, pts. I and II." (Filmstrip). University Press of Hawaii.

"Coral jungle." (16mm film). Doubleday. (Available through DOE Audiovisual Services.).

"Coral reef." (16mm film). BFA. (Available through DOE Audiovisual Services).

"Hermit crab." (Film loop). Prentice Hall Media.

"Horse clam." (Film loop). Prentice Hall Media.

"Life in the coral reef." (Videotape). (Available through TAC).

"Life in the sea, pt. II." (Study print). Instructional Aids, Inc.

"Living coral." (Videotape). (Available through TAC).

"Marine biology: sea urchin, starfish, sea anemone, hermit crab." (Film loop). EBE.

"Science in Hawaii: war and peace on the coral reef; life on the sandy and rocky shore." (Videotape). (Available through your district office ETV coordinator).

"Sea anemone." (Film loop). Prentice Hall Media.

"Seashore community." (Study print). McGraw-Hill.

"Shore crab." (Film loop). Prentice Hall Media.

"Small animals of sea and shore." (Study print). Singer.

"Survey sea life collection." (Specimen). Central Scientific Co., Inc.

Consists of 24 specimens, an environmental chart. (A more complete set of 43 specimens may also be purchased from the same company.)

Address: 2600 South Kostner Avenue, Chicago, IL 60623.

"Tidepool life, pts. I and II." (Film loop). Doubleday.



Unit: Superheroes and tall tales/Entertaining

Student objectives:

(Language arts) To write a story based on the superhero/tall tale form applying key elements of fiction (i.e., characterization, conflict, climax, etc.)

(Library skills) To be exposed to a form of literature and to participate in creative activities related to literature.

Materials used: "Pecos Bill" (filmstrip), from "Tall Tales in American Folklore," Walt Disney Collections of tall tales

Grade levels: Upper

Teaching Procedures	Purpose
<u>Introducing the lesson</u> 1. Display comic books of contemporary superheroes (Superman, Wonder Woman, Spider Man, etc.) 2. Discuss, "What do these characters have in common?" 3. List student responses on board/flip chart. <u>Providing for content knowledge through resources</u> 1. Discuss elements of a good story (e.g., interesting character, problem and setting that involves reader/viewer). 2. Ask them to watch filmstrip with focus on the character, Pecos Bill. "What extraordinary powers or traits did Pecos Bill possess?" Record responses. 3. Show the filmstrip. 4. Elicit specific details to the posed question.	Develop interest, awareness, and relevance. Establish focus, purpose for film viewing. Guide thinking/processing of information.

Teaching Procedure	Purpose								
5. Discuss, "What superhuman things could he do?" Record responses.									
6. Explain, "This is an example of a tall tale. Why do you think these are called tall tales?"	Generalize on concept, appropriate language, and labels.								
7. Ask students, "How can you find more tall tales in the library?"	Provide library skills and resources for gaining additional knowledge, concepts.								
8. Allow them to borrow tall tale books.									
9. Have students read with the purpose of identifying exaggeration used by the author in both characterization and plot development. Review note-taking skills. Provide individual help as needed.	Set purpose for reading as related to lesson objective.								
10. Chart the various books/selections read in the following manner:	Guide structuring of details into meaningful categories/patterns.								
<table> <tr> <th><u>Character</u></th><th><u>Extraordinary trait/event</u></th></tr> <tr> <td>Paul Bunyan</td><td>Invents the grindstone, two-man saw</td></tr> <tr> <td>Johnny Appleseed</td><td>Plants apple trees for the West</td></tr> <tr> <td>Pecos Bill</td><td>Tames a cyclone and a horse named Widow Maker</td></tr> </table>	<u>Character</u>	<u>Extraordinary trait/event</u>	Paul Bunyan	Invents the grindstone, two-man saw	Johnny Appleseed	Plants apple trees for the West	Pecos Bill	Tames a cyclone and a horse named Widow Maker	
<u>Character</u>	<u>Extraordinary trait/event</u>								
Paul Bunyan	Invents the grindstone, two-man saw								
Johnny Appleseed	Plants apple trees for the West								
Pecos Bill	Tames a cyclone and a horse named Widow Maker								
11. Have students select an animal or a person as a character to be used in their own story.	Develop interest, awareness and relevance.								
*12. Guide visualization of the story by having students chart and/or draw pictures of the characters or use selected magazine pictures for this purpose. (See sample of chart on p. G37.)	Develop visualization of story (fictive elements).								

*For more information on charting a story, refer to Corrective comprehension, addendum to Comprehension in the content areas, strategies for basic skills (Office of Instructional Services, 1979), pp. A25-A28.

Teaching Procedures	Purpose
3. Discuss and list possible words and phrases to be used in describing the picture composition in terms of the following: character depiction (bring in exaggerated traits) nature of conflict) sequence of plot } possible climax of story } (bring in exaggerated events) resolution of story)	Develop appropriate vocabulary, word usage.
<u>Writing/bookmaking</u>	
1. Review purpose and audience for assignment: Students are to write a story, creating a character with exaggerated traits and a plot with exaggerated events.	Develop interest, awareness, and relevance. Set up purposes for writing.
2. Use illustrations and listed words from previous activity as aids.	
3. Provide individual help as needed: concepts, choice of words, organization, spelling, mechanics.	Integrate writing skills as appropriate.
4. Allow students to illustrate story.	
5. Read aloud, or have students read their own, responding, reacting to their ideas.	Provide positive, supportive feedback. Review proofreading techniques.
6. Identify effective elements of a short story, ideas, words used, individualized style, illustrations.	
7. Revise and edit as needed.	
8. Format composition and illustrations into book form, including parts of book as appropriate.	Develop worth, value in students as authors. Integrate library skills
9. Complete bookmaking task.	
<u>Follow-up activities</u>	
1. Continue to compare and contrast books read and discuss such elements as how characters are described, types of conflict presented, ways in which conflicts are resolved, etc. These are all critical components of author's style.	Reinforce literary skills and concepts.

Teaching Procedure	Purpose
2. Compose several four-line poems based on key elements of the story. Example: a poem on the main character, another poem on the climax of the story.	Explore other forms of expression.
3. Convert the poems into songs. These can also be added to the student-made books.	Integrate music skills and concepts.
4. Create comic books around superhero characters.	Integrate art skills and concepts.
5. Do art-related projects - dioramas, mobiles, etc.	
6. Dramatize a student-created story; or compose a play around a superhero/tall tale motif.	
7. Integrate tall tales with social studies unit on American frontier history.	

Additional comments on this unit:

Reading books independently may be a problem for reluctant readers. Teaming of students provides support for meeting the range and level of difficulty.

Story Development Plan

Title: "Super Pickle and the Shelf of Canned Soup"

Author: Saura Treadwell

SETTING	PROBLEM(S)	CLIMAX	ENDING
New York Super Market Forest	Shelf of canned soup ready to fall	Shelf is falling on a little girl	Super Pickle grows to a huge size and saves little girl from the falling shelf of soup cans

Character Description:

Super Pickle
green, big as a soda can, fast, strong, has arm and legs
grows at any time, can talk

637

Tall tales/cont.

ADDITIONAL RESOURCES

Traditional tales

Blair, Walter. Tall tale America. Coward McCann, 1944.

Presents a legendary history of America via tales of various folk heroes including Mike Fink, Davy Crockett, Johnny Appleseed. Assumes some previous exposure to tall tales. For the above average reader. Bibliography notes appended. *Useful in extending themes, in developing language and writing style.* Gr. 5-8.

DeLeeuw, Adele Louise. Paul Bunyan and his blue ox. Garrard, 1968.

Ideal read-aloud describing super feats of Bunyan and his blue ox. Color illustrations capture well the larger-than-life elements of characters and their achievements. *Useful for visualization.* Gr. 2-6.

Keats, Ezra Jack. John Henry. Pantheon, 1965.

Well-illustrated, simply rendered version of story about John Henry who was born with and died with a hammer in his hand. Pictures are ideal for analyzing character, mood, theme. Can be used as read-aloud to demonstrate maximum expression. *Useful for visualization, in developing language.* Gr. 1-6.

McCormick, Dell J. Paul Bunyan swings his axe. Caxton Printers, 1936.

Easy-to-read narrative style relates Bunyan tales from his boyhood days in Maine through some of his Western adventures. Short chapters lend themselves to independent reading by middle graders. Comic black-and-white illustrations. *Useful in extending themes.* Gr. 3-6.

McCormick, Dell J. Tall timber tales. Caxton Printers, 1939.

Good read-alone or read-aloud stories, each a short chapter, about Paul Bunyan, Babe, his blue ox, and some of his good friends such as Johnnie Inkslinger and Sourdough Sam. Useful follow-up to McCormick's Paul Bunyan swings his axe. Comic black-and-white illustrations. *Useful in extending themes.* Gr. 4-6.

Peck, Leigh. Pecos Bill and Lightning. Houghton Mifflin, 1940.

Collection of tales about this legendary cowboy who could ride the lightning and scare away cyclones. Humor captured in both color illustrations and text. Can be read aloud by chapters. *Useful for visualization.* Gr. 4-6.

Stoutenburg, Adrien. American tall tales. Viking Press, 1966.

Paperback format. Includes short chapters on various folk heroes such as Paul Bunyan, Pecos Bill, Stormalong, John Henry. Black-and-white illustrations add some spice. Suitable for average reader. *Useful for illustrating themes.* Gr. 4-7.

Turney, Ida. Paul Bunyan, the work giant. Binfords and Mort, 1941.

Easy reading with simple descriptions of Bunyan's adventures. Useful to identify exaggerated characteristics of a tall tale hero. Large print with colorful full-page illustrations. *Useful for visualization.* Gr. 1-5.

Wadsworth, Wallace. Paul Bunyan and his blue ox. Doubleday, 1964.

Recounts tales about Bunyan from his boyhood through his legendary feats in the West. For the above-average reader. *Useful in extending themes, in developing language and writing style.* Gr. 5-8.

Tall tale elements in contemporary fiction

Fleischman, Sid. McBroom and the beanstalk. Little, Brown, 1978.

Folks don't believe McBroom's warning about a giant runaway beanstalk. Hilarious illustrations match this tall tale. (Check out any of the other McBroom tales as well!) *Useful in extending themes, in developing language and writing style.* Gr. 3-5.

McPhail, David. Pig Pig rides. Dutton, 1982.

A child's joyful fantasies of independence and adventure are given vibrant picture-book shape. *Useful in building experiences, for visualization.* Gr. K-1.

Rounds, Glen. Mr. Yowder and the train robbers. Holiday House, 1981.

ALSC Notable Book, 1981. Mr. Yowder captures a band of train robbers with the help of rattlesnakes, then loses them and the reward. *Useful in extending themes; in developing language and writing style.* Gr. 2-6.

Stevenson, James. We can't sleep. Greenwillow, 1982.

Tall tale spoof in which Grandpa comforts Louie and Mary Ann, who say they can't sleep, by telling them some pretty scary experiences he had one night when he was a boy and couldn't sleep. Great fun, wacky illustrations. *Useful in building experiences, for visualization.* Gr. K-3.

Audiovisual resources

"America's legendary heroes." (Filmstrip) EBEC.

Consists of 4 filmstrips and cassettes on Paul Bunyan, Pecos Bill, Storm-along, and John Henry. *Useful for visualization.*



Unit: Developing self-concept/Expressing feelings

Student objectives:

(Guidance) To understand the concept of individual differences in feelings, physical and personal attributes.

(Language Arts) To write an expressing feelings composition which reflects ways in which one values him/herself.

(Library skills) To use different sources of information to help form ideas on a topic.

Materials used: Pig and the blue flag, by Carla Stevens

Grade levels: Primary, upper

[illegible]

Teaching Procedures	Purpose
4. Read aloud various student descriptions without identifying persons. Focus discussion on various ways in which students find strengths in each other, various ways of expressing these attributes. Guide acceptance behaviors as compositions are being read. • How are Darren's ideas different from Sheila's? How are they similar? • How does this activity make you feel about each other?	
<u>Providing for content knowledge through resources</u>	
1. Guide predictions on plot development through use of pictures; maintain focus on characters, their feelings and personal attributes. • What do you think this book will be about? • What will the characters be like?	Guide thinking/processing of information.
2. Read book, <u>Pig and the blue flag</u>, by C. Stevens. Integrate library resources. 3. Discuss characters, their differences in behaviors, personalities, and physical attributes.	Read aloud to provide content knowledge, language.
4. As situations are presented have students reflect on their own personal experiences. • Has this situation ever happened to you? What was it like? • How did you feel from this experience? • How were your relationships different or similar to these characters' relationships? 5. Upon conclusion, discuss author's message. • Why did the author write this book? • What ideas or messages have you learned from this author? • What does this message mean to you? • How can you use this message in your personal experiences?	Provide concept association to known experiences.

Teaching Procedures	Purpose
6. Have children read their own descriptions of personal characteristics and physical attributes. Note the reader/writer communication--both should feel good about themselves in this process. 7. Guide students to think about other attributes or events which make them feel good about themselves. • Cite special events or accomplishments from a particular day, week or any other time. • Cite characteristics which make them feel "special."	Develop interest, awareness and relevance. Provide concept association to known experience.
<u>Writing/bookmaking</u> 1. Review purpose and audience for assignment: Students are to write a composition which reflects ways in which they feel good about or value themselves. 2. Provide individual help as needed: concepts, choice of words, organization, spelling, mechanics. 3. Allow students to illustrate their descriptions. 4. Read aloud, or have students read their own, responding, reacting to their ideas. 5. Identify effective elements of an expressing feelings composition, ideas, words used, individualized style, illustrations. 6. Revise and edit as needed. 7. Format composition and illustrations into book form, including parts of book as appropriate. 8. Complete bookmaking task.	
	Set purpose for writing. Integrate writing skills as appropriate. Provide positive/supportive feedback; review proof-reading techniques. Provide worth, value in students as authors. Integrate library skills.

Teaching Procedures	Purpose
Follow-up activities	
1. Use the problem-solving aspects of <u>Pig and the blue flag</u> , by C. Stevens, in a physical education lesson.	Integrate guidance content and concepts.
2. Integrate activities suggested in <u>100 ways to enhance self-concept in the classroom</u> , by J. Canfield, into other guidance-related lessons.	
3. Integrate activities suggested in <u>Foundation program: career education and guidance (DOE guide)</u> into other guidance-related lessons.	
4. Extend discussion of the themes of accepting, becoming, searching for self through reading and dialoging on novels with related ideas.	Integrate guidance content and concepts.

Additional comments on this unit:

Lesson is a good climate-building activity. Utilize parts throughout the school year.

ADDITIONAL RESOURCES

NOTE: All titles in this section are useful in linking students' own experiences and feelings with themes of growing up and of accepting self and others.

Building self-concept through self-discovery

Billington, Elizabeth T. Part-time boy. Warne, 1980.

Jamie is different from his older brothers. He's a nonconformist and a loner. He meets Mattie Swenson, an unusual young woman who works at the Natural Science Center and finally begins to feel accepted and important. Positive novel on developing self-confidence. Illustrations reflect emotions of character well. Gr. 4-6.

Blume, Judy. The one in the middle is the green kangaroo. Bradbury Press, 1981.

Freddy thinks he is a "zero" as the middle child in the family until he gets a special part in the school play. Easy reader with many illustrations. Gr. 2-4.

Christopher, Matthew. Glue fingers. Little, Brown, 1975.

Billy Joe is afraid to play football because he thinks his stuttering will make others ridicule him. Easy-reading novel with many illustrations. Will appeal to sports fans. Gr. 2-6.

Green, Constance. The ears of Louis. Viking Press, 1974.

A small boy with big ears tries to cope with the teasing and bullying of his classmates. He finds other ways to build his own sense of worth. As with Blume's Blubber, the reactions and interactions among characters are revealing. Gr. 4-6.

Green, Constance. The unmaking of Rabbit. Viking Press, 1972.

A lonely 11-year-old boy waits in vain for his divorced mom to come for him. In the process, he learns that self-worth is not dependent on parental affection. Themes of identity and self-concept are thoughtfully handled. Gr. 4-6.

Hopper, Nancy J. The seven $\frac{1}{2}$ sins of Stacy Kendall. Dutton, 1982.

Stacy, 11, learns that beauty is only skin-deep when she concocts a scheme to earn enough money to buy a Bust-ter Sizer. Will appeal to Blume readers. Fits well into theme of identity and self-concept. Gr. 4-6.

Lionni, Leo. Pezzittino. Pantheon, 1975.

A picture book for older students. Pezzettino, or "Little Piece" is certain he must be a piece of something larger. His search brings him to the realization that "I am myself!" Clearly a "message" book with abstract drawings. Requires discussion for full appreciation. Gr. 3-6.

Little, Jean. Mine for keeps. Little, Brown, 1962.

Moving, sensitive story of a young girl who learns to cope with physical, emotional changes when she comes home from a cerebral palsy center. Vividly drawn heroine. Gr. 4-6.

Mauser, Pat. A bundle of sticks. Atheneum, 1982.

A young boy who hates fighting is forced to take kajukenbo, a form of martial arts, to protect himself against the school bully. In the process, he learns a lot about the importance of inner strength. Possible read-aloud novel. Will appeal to reluctant readers, especially those learning martial arts. Gr. 4-6.

Scott, Ann Herbert. Sam. McGraw-Hill, 1967.

Touching, realistic account of a little boy who feels unwanted when all the "big people" in his family are too busy to involve him in their activities. Good vehicle for discussion and problem-solving. Illustrations subtly capture Sam's feelings. Excellent read-aloud. Gr. K-3.

Shimin, Symeon. I wish there were two of me. Warne, 1976.

A young girl dreams of the fun she could have if there were two of her. Encourages divergent thinking and exploration of self. Wonderfully expressive illustrations. Gr. K-2.

Simon, Marcia L. A special gift. Harcourt, 1978.

Peter keeps his ballet lessons a secret until they come into conflict with his basketball practice. A probing novel about values and friendships and a boy's coming to terms with his own special gift. For more sophisticated readers. Gr. 5-7.

Building self-concept through accepting differences

Baker, Betty. Dupper. Greenwillow, 1976.

Dupper is a prairie dog with an artistic bent who must face the ridicule of his litter-mates until he saves the community from a rattlesnake. Good parallel with book like Lionni's Swimmy. Could be read aloud by chapters. Gr. 3-6.

Blume, Judy. Blubber. Bradbury Press, 1974.

Jill finds out what it's like to be an outsider when she defends Linda, a classmate who is teased because of her fatness. Intro statements to each chapter set tone nicely. Deals with accepting physical differences and of friendship as a basis for learning values. Gr. 4-6.

Brown, Marc. Arthur's eyes. Little, Brown, 1979.

His friends tease Arthur when he gets glasses, but he soon learns to wear them with pride. Realistic problem for many children. People relationships are well-depicted through these animal characters. Easy reader with delightful illustrations. Gr. K-3.

Estes, Eleanor. The hundred dresses. Harcourt, Brace & World, 1944.

Tender story of a little girl who claims she owns a hundred dresses but wears the same faded outfit to school amid taunting from her classmates. Deals with themes of acceptance and values. Soft illustrations capture mood well. Gr. 3-5.

Kraus, Robert. Leo the late bloomer. Windmill Books, 1971.

Leo, a young tiger, finally blooms under the anxious eyes of his parents. Delightfully illustrated picture book. Ideas of becoming and "blooming" will need adult cueing to get students to relate theme to their own experiences. Good read-aloud. Gr. K-3.

Lionni, Leo. Cornelius. Pantheon, 1983.

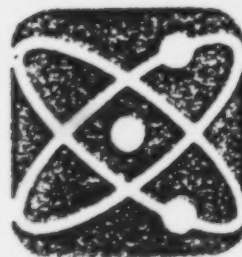
Picture book that captures the spirit of the seeker in a fable about a crocodile who is born with the ability to walk upright. Provides several themes for thought: acceptance of differences by others, learning new ways of doing things, accepting personal differences as strengths. Not as endearing a character as Lionni's Frederick or Alexander, but still delightful. Gr. K-3.

Lionni, Leo. Frederick. Pantheon, 1967

A little field mouse who is a dreamer-poet shows his brother mice that gathering food for the long winter is not the only things you need to survive. Although this is a picture book, the sophisticated themes of accepting differences, of spiritual vs. physical sustenance, make it ideal for discussion at upper levels. Good read-aloud. Gr. 1-6.

Rabe, Bernice. The balancing girl. Dutton, 1981.

A first grader who is very good at balancing objects while in her wheelchair and on her crutches thinks up a creative way to help the school carnival. A refreshingly positive outlook on the handicapped. Shows supportive peer relations. Excellent read-aloud picture book with expressive illustrations. Gr. K-3.



Unit: Nuclear energy/Promoting ideas

Student objectives:

(Social Studies) To understand that people have vast resources at their command which can be used either for the good of humanity or its destruction.

(Language arts) To write a persuasive composition stating a position on nuclear energy.

(Library skills) To use different sources of information, including the newspaper, to help form ideas on a topic.

Materials used: Hiroshima no pika, by Toshi Maruki
Resources on use of nuclear power as energy source
Newspaper

Grade level: Upper

Teaching procedure	Purpose
<u>Introducing the lesson</u> 1. Allow students to scan through the newspaper. Ask, "What different kinds of information can you get from the newspaper?" List responses and categorize into: • facts and information • opinions • marketing • entertainment 2. Clarify each category with specific examples. • What kind of information can you get from the front page? • How is the editorial page written differently? • In what way is the "Funnies" section considered entertainment? • Where can we turn to find the best buys or things to sell?	Provide concept association to known experiences. Guide structuring of details into meaningful categories. Guide thinking/processing of information.

Teaching procedure	Purpose
<u>Providing for content knowledge through resources</u>	
1. Present newspaper article on nuclear power. What purpose does the article have for the newspaper? Discuss headline concept.	Retrieve students' LET through discussion.
• What does it mean to you? • What do you know about radiation? • Do you know of a time when it was used?	
2. Read aloud <u>Hiroshima no pika</u> , by T. Maruki. Focus discussion on radiation--its form and effects on human life.	Read aloud to provide content knowledge, language.
3. Bridge ideas from book to real life experiences.	Guide relevance of content knowledge to personal application.
• What might happen if radiation was found near us? • What might this news article have to do with radiation?	
4. Present news article through reading aloud and overhead transparency. Discuss facts and issues which are relevant.	Provide content knowledge through teacher-directed discussion.
5. Present other resources showing the benefits of nuclear energy so that students get a balanced view of nuclear power.	Provide library skills and resources for gaining additional knowledge, concepts.
6. Refocus on radiation issue presented in the newspaper.	Provide concept association to known experience.
• How do you feel about this problem? • What does it mean to you? How does it affect your life today?	
7. Guide listing off pros and cons on nuclear energy. Encourage use of supporting details.	Guide structuring of information.

Teaching procedure	Purpose
<u>Writing/bookmaking</u>	
1. Review purpose and audience for assignment: Students are to write a composition stating a position on nuclear energy. Use details to support your position.	Set purpose for writing.
2. Show students how to locate other sources on this topic.	Integrate library skills and resources for gaining additional knowledge, concepts.
3. Provide individual help as needed: concepts, choice of words, organization, spelling, mechanics.	Integrate writing skills as appropriate.
4. Allow students to illustrate work.	
5. Read aloud, or have students read their own, responding, reacting to their ideas.	Provide positive/supportive feedback; review proof-reading techniques.
6. Identify effective elements of a promoting ideas composition, ideas, words used, individualized style, illustrations.	
7. Revise and edit as needed.	
8. Format composition and illustrations into book form, including parts of book as appropriate.	Provide worth, value in students as authors. Integrate library skills.
9. Complete bookmaking task.	
<u>Follow-up activities</u>	
1. Read <u>Sadako and a thousand cranes</u> , by E. Coerr. Focus on the feeling aspect of the characters. Bring ideas back to handling of issue in today's society.	Integrate literature skills and concepts.
2. Share articles from <u>Honolulu Magazine</u> discussing effects of nuclear energy to our waters off Pearl Harbor. Utilize map skills to identify where nuclear energy might be stored.	Reinforce with current local issues.
3. Share selected articles from <u>Children of Hiroshima</u> , by A. Osada. Compare and contrast with other readings (e.g., <u>The people of Three Mile Island</u> , by R. Del Tredici).	

Teaching procedure	Purpose
4. Gather additional information by writing to different community and national agencies dealing with nuclear energy.	Utilize real life resources.
5. Expand this lesson to encompass concept of multiple sources of world fuel.	
6. Explore career opportunities in related fields of nuclear energy.	Integrate career education.

Additional comments on this unit:

For students unfamiliar with topic, fiction resources such as Hiroshima no pika provides interest and motivation.

ADDITIONAL RESOURCES

Coerr, Eleanor. Sadako and the thousand paper cranes. Putnam, 1977.

Sensitive biography of Sadako Sasaki, 12, who died of leukemia as a result of radiation she suffered ten years before in Hiroshima. Heart-tugging portrayal of courage as Sadako and her friends attempt to fold 1,000 paper cranes, which according to legend, will make her well again. Excellent read-aloud. *Useful in building understanding of themes in literature.* Gr. 3-6.

Del Tredici, Robert. The people of Three Mile Island. Sierra Club, 1980.

Paperback format. A collection of interviews with the people who were affected by the nuclear accident at Three Mile Island. Dramatic first-hand accounts of the effects of this incident. Especially interesting is an account of an eight-year-old boy which may be contrasted with accounts from Osada's Children of Hiroshima. *Useful in linking with personal experiences.* Gr. 7-12, tchr.

Goode, Stephen. The nuclear energy controversy. Watts, 1980.

Presents both pros and cons of nuclear energy question from economic, political, national safety views. Can be used as teacher resource. Bibliography, index. *Useful in building thinking skills on issue-related topics.* Gr. 7-12, tchr.

Kiefer, Irene. Nuclear energy at the crossroads. Atheneum, 1982.

Clear explanation of cases for and against the use of nuclear power. Considers its advantages over other forms of energy as well as disadvantages such as problems of accidents, low-level radiation, and radioactive waste disposal. Provides good background knowledge which may be shared with students doing persuasive writing. Black-and-white visuals. Bibliography, index. *Useful in building thinking skills on issues-related topics.* Gr. 7-12, tchr.

Mann, C.A. Nuclear fuel. Wayland, 1979.

Describes how nuclear energy is released. Does not make case for or against use of nuclear fuel. Technical in nature although author tries to simplify concept as much as possible. Numerous illustrations. Will require teacher assistance. Glossary, index. *Useful in extending content concepts.* Gr. 4-6.

Osada, Arata. Children of Hiroshima. Harper and Row, 1980.

Paperback format. Originally published under title, Children of the A-bomb (1959). This translated work contains over a hundred firsthand accounts of the Hiroshima bombing written by school children. Sensitive, poignant, these eyewitness stories have a powerful impact on young readers even today. The language is relatively simple in spite of the age range of the authors. *Useful in linking with personal experiences.* Gr. 4-12.

Pringle, Laurence. Nuclear power: from physics to politics. Macmillan, 1979.

Surveys the history and development of nuclear power and presents both sides of the controversy surrounding its use. May be paraphrased and used with lower grades. Glossary, bibliography, index. *Useful in extending content concepts.* Gr. 5-9.

Taylor, L.B. The nuclear arms race. Watts, 1982.

Discusses how the present nuclear arms buildup came about, compares the military strengths of the U.S. and Russia, and examines attempts to control the uses of the destructive weapons. Good follow-up information to any lesson on nuclear warfare. Gives both current, historical perspectives. Black-and-white visuals. Bibliography, index. *Useful in building thinking skills on issues-related topics.* Gr. 7-12, tchr.

Weiss, Ann E. The nuclear question. Harcourt, Brace, Jovanovich, 1981.

Discusses the development of nuclear power, its benefits, dangers, and future and the controversy surrounding it. Unbiased account that contributes to our issue-related focus. Can be used as teacher resource. Bibliography, index. *Useful in building thinking skills on issues-related topics.* Gr. 7-12, tchr.

Sample Units from School Teams

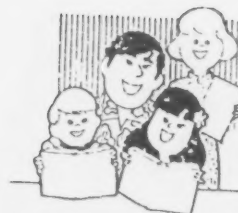
Sample units from school teams

Unit	School/ grade	Content areas	Writing objectives	Writing mode	Library skills	Library resources
Families (pp. H3-H8)	Kahaluu/ K	Social studies Guidance	Inform	Dictated captions	Orientation Parts of book Appreciation, use of resources	Picture books Study prints Film
All about me (pp. H9-H19)	Lincoln/ 1-2	Guidance Nutrition	Inform Express feelings	Expository paragraphs	Parts of book Appreciation, use of resources	Picture books Informational books Pictures Filmatrips Films
I am special (pp. H20-H26)	Kanoelani/ 1-2	Guidance Social studies Art	Express feelings	Expository paragraphs	Parts of book Appreciation, use of resources	Picture books (including "pop-up" books)
Animals (pp. H27-H33)	Kekaha/ 1-3	Science	Inform Entertain	Expository paragraphs	Parts of book Appreciation, use of resources	Fiction, informational books Film loops Pictures Magazines Encyclopedias
Computer awareness (pp. H34-H42)	Hilo Union/ 1-3	Computer literacy	Inform Entertain	Letters Expository paragraphs	Appreciation, use of resources	Record Fiction, informational books Encyclopedia Newspaper
Biographies (pp. H43-H48)	Kamiloiki/ 4	Literature	Inform	Autobiographical essays	Location, use of resources	Biographies
Life cycle of frogs (pp. H49-H56)	Kamehameha III/4	Science	Inform	Expository paragraphs	Appreciation, use of resources	Picture books Informational books Study prints Filmatrips Book/tape kits Magazines

Unit	School/ grade	Content areas	Writing objectives	Writing mode	Library skills	Library resources
Making a fantasy book (pp. H57-H64)	Liliuokalani/ 5	Literature	Entertain	Short story (fantasy)	Appreciation, use of resources Use of card catalog	Folktales Tall tales Myths, legends Filmstrips Films
Instant readers (pp. H65-H80)	Kipapa/ 5-6	Music Science Social studies	Entertain	Predictable stories (Instant readers)	Use of card catalog Appreciation, use of resources	Picture books (Instant readers)
Survival (pp. H81-H90)	Nanaikapono/ 6	Literature Social studies	Entertain	Short story	Appreciation of resources Retrieval of information Researching skills	Junior novels Magazines A-V resources

NOTE: The sample units in this section were developed and implemented by school teams of librarians and teachers from the seven districts. Excerpts from student compositions have been included to reflect the range of student capabilities as well as the scope of the assignments themselves.

H2



Unit: Families

This unit was created and taught by Jan Nakamura, kindergarten teacher and Cheryl Fukuda, librarian, at Kahaluu Elementary, Windward District.

Comments from Jan and Cheryl: "The finished book was also used during parent/teacher conferences. Parents were able to see the growth and development of their child as reflected in his/her work. The project also promoted a congenial and respectful relationship among students and members of the school family."

Student objectives:

- (Social studies) To identify and describe the major roles and functions for each member of a family group and for members of a school family
- (Guidance) To identify and appreciate how family and school members can help each other and make people feel good about themselves
- (Language arts) To use language appropriately in communicating an idea, experience, or information
- (Library skills) To identify selected parts of a book and to receive orientation to the school library family

Materials used: Ditto paper, legal size
Construction paper
Crayons
Various library books (see last page)
Film

Grade level: Kindergarten

Teaching procedures	Purpose
<u>Introducing and reinforcing the concept of self:</u> 1. Show pictures of a boy and a girl. Discuss differences/similarities; interests; etc.	Provide for visualization of concept. Link to known experiences.

Teaching procedures	Purpose
2. Read <u>The me I see</u>. Discuss how main character in story introduces self and family. 3. Have each student create a picture of him/herself with an appropriate label.	Associate concept to other experiences. Apply concept. Integrate beginning writing skills.
<u>Introducing and reinforcing the concept of family:</u>	
1. Show pictures depicting various family members. Discuss their roles and relationships.	Provide visualization of concept. Link to known experiences.
2. Read appropriate books, such as: <u>This is my family</u> <u>Daddy is home!</u> <u>My little brother</u> <u>My family and I</u>	Associate concept to other experiences.
Discuss how family members feel about and interact with one another in the stories.	
3. Have each student create a picture of family members with an appropriate label.	Apply concept. Integrate with beginning writing skills.
<u>Introducing and reinforcing the concept of a library family:</u>	
1. Introduce members of the library family (library monitors, film monitors, aides, etc.). Discuss their roles and responsibilities.	Extend concept. Integrate library orientation activity.
2. Display a family tree chart of the library family. Review roles with students.	Provide visualization of concept.
3. Give each student a similar family tree chart to fill in and label with his/her own family members. Discuss the number of members in different families.	Apply concept. Integrate beginning writing skills and math counting skills.
<u>Extending concept of family to rest of school community:</u>	
1. Visit the school cafeteria. Have cafeteria manager introduce staff and explain roles, their concern for balanced meals.	Further extend concept.
2. Have each student create a picture with a dictated caption depicting some aspect of the work done by the cafeteria family.	Apply concept. Integrate beginning writing skills.

Teaching procedures	Purpose
3. Visit the <u>school office</u> . Have principal introduce <u>staff</u> and <u>explain</u> roles.	Further extension of concept.
4. Show film, " <u>School helpers</u> ." Discuss film in relation to <u>their</u> experiences with various members of the school office family.	Reinforce concept.
5. Read portions of <u>Your world: Let's go to school</u> and <u>Where do you go to school?</u> Discuss books in relation to their experiences with the school office family--particularly, the principal.	Further reinforcement of concept.
6. Have each student create a picture with a dictated caption depicting some aspect of the work done by the school office family.	Apply concept. Integrate beginning writing skills.
7. Invite the head custodian to share the roles and responsibilities of the <u>custodial staff</u> .	Further extend concept.
8. Have each student create a picture with a dictated caption depicting some aspect of the work done by the custodial staff.	Apply concept. Integrate beginning writing skills.
9. Discuss student perceptions, observations of the roles and responsibilities of the <u>teacher</u> .	Provide concept association to known experiences.
10. Have each student create a picture with a dictated caption depicting some aspect of the work done by the teacher.	Apply concept. Integrate beginning writing skills.
<u>Bookmaking:</u>	
1. Share examples of a title page. Discuss possible titles for books students are now ready to assemble. (Split class into those who can copy from the board and those who need assistance to write.) Have each student create a title page for his/her book.	Integrate library skills. Allow for decision-making.
2. Have each student design covers for his/her book.	Integrate library and art skills.
3. Demonstrate the workings of the combo-binding machine.	Provide for visualization of process.
4. Assemble completed pages, title page, covers using combo-binding machine. Process books for borrowing.	Integrate library skills.
5. Share books with others.	Develop worth, value in students as authors.

LIBRARY RESOURCES

BOOKS ON FAMILIES

Blaine, Marge. The terrible thing that happened at our house. Parent's Magazine Press, 1975.

Brooks, Ron. Timothy and Gramps. Bradbury Press, 1978.

Herbert, Ann. Sam. McGraw-Hill, 1967.

Merriam, Eve. Mommies at work. Knopf, 1961.

Puner, Helen Walker. Daddies - what they do all day. Lothrop, Lee & Shepard, 1946.

The following books were from the Holt, Rinehart, Winston Kinder Owl Series.

Blomquist, David. Daddy is home! HRW, 1963.

Fehr, Howard F. This is my family. HRW, 1963.

Oechsli, Kelly. It's schooltime. HRW, 1967.

Wittram, H.R. My little brother. HRW, 1963.

The following title is from the Benefic Press Experiential Development Program; Enrichment Books for Children.

Stanek, Muriel. My family and I. Benefic Press, 1967.

Breakthrough to literacy U.S. - level 1. Bowmar Press, 1973.

My mom

At school

My teacher

Our baby

BOOKS ON SCHOOLS

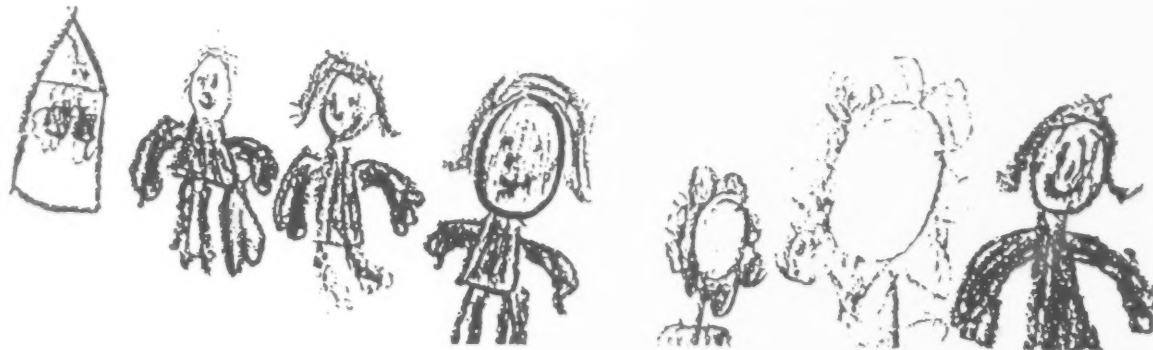
Arnold, Caroline. Where do you go to school. Franklin Watts, 1982.

Pope, Billy N. Your world; let's go to school. Taylor Publ. Co., 1967.

Sample excerpts from book by Sonya Tom, Kindergarten, Kahaluu Elementary

Title: The Family Book

Author: Sonya

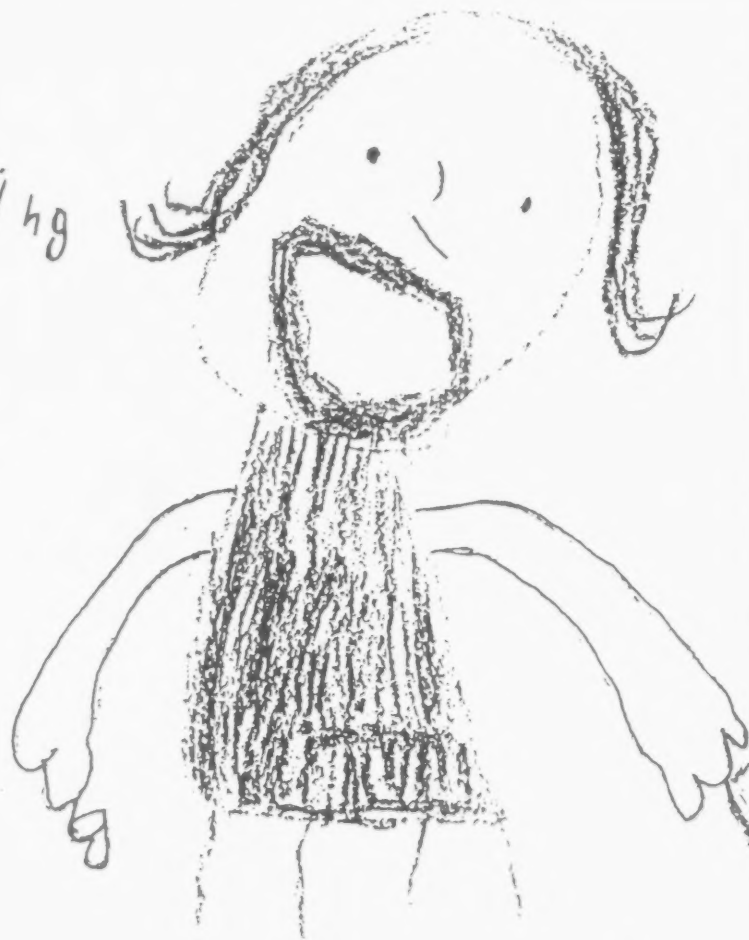


H7

Families/cont.

Sample excerpts from book by Sonya Tom, Kindergarten, Kahaluu Elementary

Mrs LINCOLN is helping
someone sick.



H8

Families/cont.

Unit: All about me

This unit was planned and taught by Karen Muronaga, librarian, and the grade 1 teachers at Lincoln Elementary, Honolulu District. Helping Karen with the initial concept of the unit was Sueko Yamamoto, gr. 1 teacher.

Student objectives:

- | | |
|------------------|--|
| (Guidance) | To understand and accept self.
To develop a positive self-concept. |
| (Language Arts) | To write and compile compositions which reflect students' feelings, opinions and knowledge about a variety of topics. |
| (Library skills) | To appropriately apply knowledge of the following parts of the book to the making of students' own book: cover and spine, title page, illustrations. |

Materials used: Variety of page format forms
 Cerlox bindings
 Assorted colored railroad boards

Grade level: 1-2

Entry skills
 required: Able to
 1. Listen orally for 20 minutes
 2. Respond orally to questions.
 3. Follow directions.
 4. Dictate or write sentence(s).

Steps involved:

1. The Unit "All About Me" integrates children's writings and bookmaking. Thus the objectives, format and content of the unit need to be discussed, planned and implemented by both the classroom teacher(s) and the librarian.

Example of a planning format for the unit.

To: Grade 1 Teachers

From: Library

RE: 1st and 2nd Q Library Plans

On Tuesday, September 20th, we met to discuss plans for our students that would integrate library/study skills with content. We decided that the students would compile a book "All About Me," and present their book to their parents for Christmas.

We divided up the responsibilities for the content of the book. Karen will be providing the forms for the writing and drawing to keep the format of the book pages consistent.

ALL ABOUT ME

<u>Content (page)</u>	<u>T/L Responsibility</u>
Self	L
Birthday	T
Family	T
Address, phone number	T
School	T
Library	L
Role of Librarian	L
Favorite book	L
Math "I can count"	T
Favorite colors	T
What I like to eat	L
My Best Friend	T/L
Holidays We Celebrate	T/L
Feelings	T/L
Parts of a Book (Making of the Book) ..	L
Cover	L
Spiral binding	L
Pocket/card/date due slip ...	L

**T/L= Teacher/Librarian responsibility*

2. Each page is a lesson that can be taught by either the classroom teacher(s) or librarian. The teacher(s) and librarian divide the teaching responsibilities according to mutual agreement or strengths.

Example of a lesson plan for a specific lesson.

Lesson: What I like to eat

Student objectives:

- | | |
|-----------------|---|
| (Health) | To be aware and name different foods that are important to growth and health.
To learn about the four food groups. |
| (Language Arts) | To contribute to discussion on a specific topic. |
| (Library) | To learn about food through different resources of information both fiction and non-fiction |

Materials used:

Pictures of food items from various magazines
Poster of the Basic Four Food Groups
Display of various books about food (See list of resources)
General articles about food and nutrition for teacher reference.

Teaching procedure:

Introducing the lesson

1. Have children focus their attention on the bulletin board "Kinds of Food I Eat" which has pictures of a variety of different foods.
2. Have children name the food items they see.
3. Using masking tape (1") or yarn/string divide the bulletin board into four parts and allow children to identify the foods that belong together.
 - What is the name of the food?
 - What can you tell me about this food?
 - How does eating this food help you?
 - Can you tell me what group of food this food belongs to?
 - What are the basic four food groups?
 - How does each group of food help you grow and keep healthy?

Providing for content knowledge through resources

1. Share non-fiction resources with children about food to provide content knowledge.
2. Discuss the food groups and the wide variety of foods that are good to eat.
3. Have children share their personal likes and dislikes of foods. (Optional: make a chart comparing the nutritive value of foods they like and dislike). Ask children if they eat foods they dislike. Have children think of ways to try new food or foods they dislike.

Food item	# who like it	# who dislike it	How it helps our body grow & stay healthy

4. Read the story "Gregory, The Terrible Eater." Upon conclusion, discuss the author's message.

°What did you learn from Gregory?

°Why is it important that we be willing to try new foods?

°How do you try new foods or food you dislike?

Writing/Bookmaking:

1. Present purpose and audience for writing of composition
 Purpose: To write a few sentences about their personal eating likes
 Audience: Self, parents, teacher or other students (See p. H14 for form used)
2. Provide individual help as needed with choice of words or spelling.
3. Allow children to illustrate their composition.

4. Read aloud or have children read on their own, responding or reacting to their ideas.
5. Revise and edit as needed.
6. Keep composition and place in book "All About Me."

3. When the pages are ready to be placed into the book, children can apply their knowledge of the following parts of the book to the completion of their own book: cover and spine, title page and illustrations.
Have children:

- *Design cover and title page
- *Organize pages
- *Learn how to use the combo-binder to punch holes and bind their book with the cerlox binding
- *Attach card and pocket to their book
- *Share their book with their parents or with the library.

Follow-up Activities:

1. Each page can lead to an extension of the discussion of the topic through reading and activities suggested in the various subject area guides or teacher's editions.
2. If the books are shared with the library, some suggested activities may include:
 - *Making an author card for the card catalog to recognize the new library books and their authors
 - *Having an Authors' Autograph and Snack Session to honor the authors
 - *Producing a special flyer, news bulletin or video-tape announcing the new library books and their authors
 - *Sharing Is Caring Day, having a special day to have the authors share their book with a friend in their class or another classroom, i.e., sharing with a kindergartner.
 - *Congratulating each author with a special "I am an Author" badge and happy gram.

Name _____	December _____ 1983
 The Kinds of Food I Eat	

RESOURCES FOR "FOOD" LESSON

INFORMATION BOOKS

Aliki. Corn is maize: the gift of Indians. Crowell, 1976.

A simple description of how corn was discovered and used by the Indians and how it came to be an important food throughout the world.

Ancona, George. Bananas: from Manolo to Margie. Clarion Books, 1982.

Follows the journey of a banana from Honduras where it is grown to North America where it is eventually consumed.

Buehr, Walter. Meat from ranch to table. William Morrow and Company, 1956.

Buehr, Walter. Bread, the staff of life. William Morrow and Company, 1959.

Burns, Marilyn. Good for me! All about food in 32 bites. Little Brown, 1978.

An informative look at food and what it does for us.

Johnson, Hannah. From apple seed to applesauce. Lothrop, Lee and Shepard Co., 1977.

An introduction to the life cycle of the apple seed from seed to harvest. Includes a recipe for homemade applesauce. Other books by the author include: From seed to jack-o'-lantern and From seed to salad.

Jupo, Frank. Nothing to eat but food. Aladdin Books, 1954.

Interesting story of food that begins far back in prehistoric times and takes us today to our supermarkets.

Mitgutschi, Ali. From grain to bread. Carolrhoda Books, Inc., 1981.

Highlights the step by step process of planting wheat seeds, harvesting the crop, grinding wheat into flour and baking bread.

Schloat, G. Warren Jr. Milk for you. Scribners, 1951.

Selsam, Millicent. The carrot and other root vegetables. Morrow, 1971.

Describes the growth, fertilization and harvesting of various root vegetables: carrots, radishes, beets and sweet potatoes.

Stubis, Patricia. Sandwichery: recipes, riddles and funny facts about food. Parents' Magazine, 1975.

Simple recipes for a variety of sandwiches are accompanied by brief facts, riddles and jokes about food.

Watts, Franklin. Peanuts. Children's Press, 1978.

Discusses the origin, characteristics, cultivation and uses of the peanut.

Wilt, Joy. Taste and smell!: 40 tasting and smelling experiences for children, plus 60 recipes to cook, eat and drink. Creative Resources, 1978.

Instructions for exploring a variety of tastes and smells including recipes for casseroles, sandwiches, desserts and beverages.

FICTION BOOKS

Barrett, Judi. Cloudy with a chance of meatballs. Atheneum, 1978.

In the town of Chew and Swallow, the weather comes three times a day as breakfast, lunch and dinner.

Berger, Terry. The turtle's picnic and other nonsense stories. Crown Publishers, 1977.

Three short stories about a suspicious turtle ("Turtle's Picnic"), a very particular dog ("Dog and Cake") and the king of the jungle.

Carle, Eric. The very hungry caterpillar. Collins Publishers, 1979.

Follows the progress of a hungry little caterpillar as he eats his way through a varied and very large quantity of food until full at last, he forms a cocoon around himself and goes to sleep.

Goffstein, M.B. Fish for supper. Dial Press, 1976.

Tiny black-and-white illustrations are the perfect accompaniment to a day of fishing with grandma.

Hoban, Russell. Bread and jam for Frances. Harper, 1964.

Definitely a book for young children, it gives a classic cure for finicky eating. Delightful.

Lord, John Vernon and Janet Burroway. The giant jam sandwich. Houghton, 1973.

The story how the residents of Itching Down get rid of 4 million wasps.

Marshall, James. Yummers. Houghton, 1973.

This picture book explains why some people are fat and others are not; fat people have thin friends who tempt them to eat. Emily Pig takes a walk with Eugene Turtle and stops to eat along the way.

All about me/cont.

Mayer, Mercer. Frog goes to dinner. Dial Press, 1974.

In this wordless picture book, frog disrupts dinner at a fancy restaurant.

Peet, Bill. Big bad Bruce. Houghton Mifflin, 1977.

Bruce, a bully, never picks on anyone his own size until he is diminished in more ways than one by a small but very independent witch.

Sharmat, Michell. Gregory the terrible eater. Four Winds Press, 1980.

A very picky eater, Gregory the goat refuses the usual goat diet of staples of shoes and tin cans in favor of fruits, vegetables, eggs and orange juice.

AUDIOVISUAL RESOURCES

"The big dinner table." (Film) Perennial, 1978.

"Eat for health." (Film) Encyclopaedia Britannica Educational Corp., 1981.

"Learning about nutrition." (Filmstrip) EBEC, 1981.

"Nutrition around the clock multimedia kit." (Filmstrip) Disney, 1980.

"Nutrition: who cares? you should!" (Filmstrip) Guidance Associates, 1982.

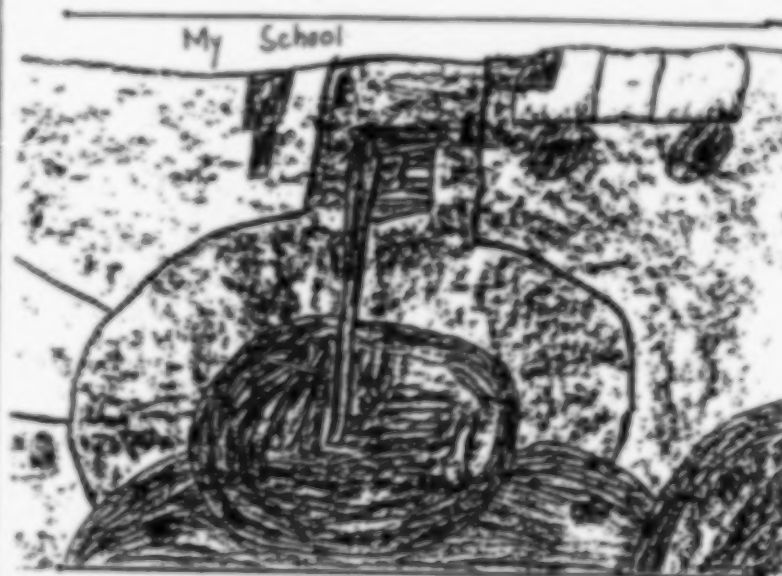
All About
Myself

by

Jeanette Wat



December 1983



I go to Lincoln School. I am in the
first grade. I am in room 26.

My teacher is Mrs. Yamamoto.

M18

All about me/cont.

BEST COPY AVAILABLE

My Feelings



I am happy when I play with my friends.

I am sad when I am crying.

I get excited when I am watching the tv.

I get frightened when I see a ghost.

Deceber 13, 1983

Dear Santa

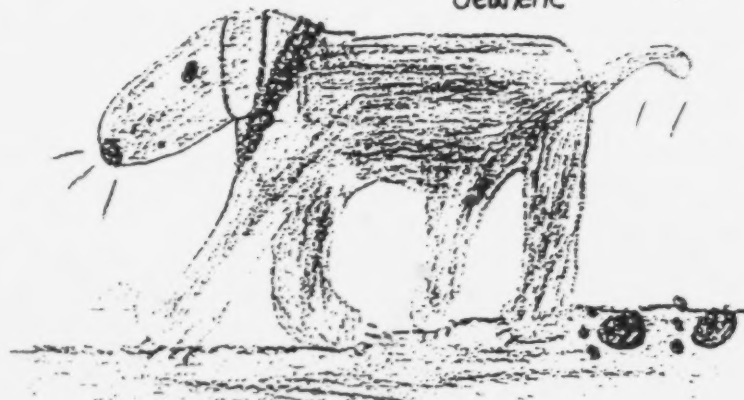
I have tried to be good.

but it still didn't work.

so I tried and tried and tried.

and I did it! so may I please have a
sausage dog?

Love
Jeanelle





Unit: I am special

This unit was created and taught by Betsy Nakashima, gr. 1-2 teacher, and Marsha Higa-Nakamura, librarian, at Kanoelani Elementary, Leeward District.

Comments from Betsy and Marsha: "This unit really focuses on bringing out the individual uniqueness of each child."

Student objectives:

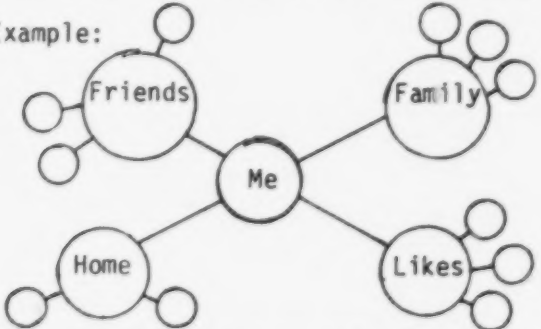
- | | |
|------------------|--|
| (Guidance) | To be able to describe self-perception of physical, personality, and social characteristics |
| (Social Studies) | To be able to describe what makes one feel good about self |
| (Language arts) | To be able to use language appropriately in communicating an idea, experience, or information |
| (Art) | To be able to participate in various modes of expression |
| (Library skills) | To be able to appreciate and use a variety of resources; to be able to apply knowledge regarding parts of a book |

Materials used:	Construction paper	(Optional equipment)
	Folder paper	Combo binder, supplies
	Paper clips	Camera, supplies
	Glue	Button-making machine, supplies

Grade levels: 1-2

Teaching procedures	Purpose
<u>Introducing the unit - gr. 1 and 2</u>	
1. Have each student draw a portrait of him/herself. Ask: "What do you like most about yourself?"	Provide concept association to known experience.
2. Have students share their portraits and explain what they liked most about themselves.	
3. Have students create their own name buttons. On each button, have them write their names, room numbers, and allow them to choose a favorite sticker to put on.	

Teaching procedures	Purpose
4. Use buttons as part of a miniature "me" mobile. (Paper clips and cutouts can be used to make the mobiles.) Have students add pictures or small objects to their own mobiles that reflect significant things in their lives.	Integrate art skills, concepts.
5. Share mobiles; display them in class.	Develop worth, value in students as artists.
<u>Discussion and writing activities - gr. 1</u>	
1. Discuss how students got their names: • Who gave you your name? • Do you know how and why you got your name? • Does your name have a special meaning? Encourage students to ask their parents.	Extend knowledge, self awareness.
2. Have students draft a paragraph based on their findings.	To encourage parent involvement.
3. Hold a peer-critiquing session. (This can be done in at least two ways: 1) have students pair off and share; or 2) have each student read aloud his/her paper in a group and have group offer comments. In both, the goal is to have students share both positive and constructive comments with each writer.)	Provide for application through writing.
4. Have students revise paragraph.	Provide for peer interaction; valuing of own and others' products.
5. Discuss "things I like" and "things I don't like."	Refine writing skills.
6. Have students create a paper doll silhouette of themselves. Cut out silhouette and paste it on to a sheet of construction paper that can later be included in the student book.	Extend knowledge, self awareness.
7. Have students write the things they said they liked <u>around</u> the silhouette of themselves.	Integrate art skills, concepts.
	Provide for application through writing.

Teaching procedures	Purpose
<u>Discussion and writing activities - gr. 2</u>	
1. Read aloud and discuss various books dealing with characters expressing different types of feelings at appropriate times in activities below. (See bibliography at the end for suggestions.)	Read aloud to provide content knowledge, appropriate vocabulary.
2. Discuss feelings of happiness: • What makes you happy? • What do you do when you feel happy? • Can you describe a time or thing that happened to you that made you very happy?	Structure details toward major concept.
3. Have students draft a brief composition on "what makes me happy."	Provide for application through writing skills.
4. Hold a peer-critiquing session. (See comments for #3 under gr. 1 discussion and writing activities.)	Provide for peer interaction; valuing of own and others' products.
5. Have students revise writing based on feedback.	Refine writing skills.
6. Follow the same procedures for writing on the feelings of sadness, anger, fear, etc.	
7. Have students create a "web" of themselves.	Structure details toward major concepts.
Example:  Have them elaborate on and extend their individual web.	
8. Have students use the webs to write a composition on "who I am."	Integrate writing skills.
9. Hold a peer-critiquing session. (See comments for #3 under gr. 1 discussion and writing activities.)	Provide for peer interaction; valuing of own and others' products.
10. Revise writing based on feedback.	Refine writing skills.

I am special (cont.)

Teaching procedures	Purpose
<u>Library/bookmaking activities - gr. 1 and 2</u>	
1. Reinforce classroom sharing of different resources by doing additional reading aloud and discussion activities during library periods. (See bibliography at the end for suggestions.)	Reinforce, extend knowledge; appreciation of variety of resources.
2. For students who have written a composition on "what makes me angry," show them how to create a pop-up monster expressing anger. Use Jan Pienkowski's <u>Dinner time</u> as a model.	Integrate art skills, concepts using models.
3. Paste pop-up monsters on to pages to be included in student books.	
4. Snap a photo of each child. Have students paste these on to pages to be included in student books. Have them list around the photo, responses to the query, "Whose boy (girl) are you?" Encourage them to list people and things that are important to them. Tip: <u>Whose mouse are you</u> , by Robert Kraus, is an excellent way to introduce this activity.	Extend knowledge, self awareness.
5. Discuss parts of the book including title page, dedication, cover.	Integrate library skills.
6. Have students create their own parts of the book for their books.	Application of library skills.
7. Assemble all writing, illustrations.	
8. Have parent volunteers assist in using combo binder to spiral bind the students books.	Encourage parent involvement.
9. Have students share finished books with each other.	Develop worth, value in students as authors.
<u>Follow-up activities - gr. 1 and 2</u>	
1. Continue to reinforce the theme, "I am special," at appropriate times in all content areas through rest of school year.	

Resources

Note: This is not meant to be an exhaustive list. Also, not all of these titles were used at Kanoelani. Many are suggestions taken from A to Zoo: subject access to children's books, by Carol Lima.

Anger

Alexander, Martha G. And my mean old mother will be sorry, blackboard bear. Dial, 1972.

Simon, Norma. I was so mad! Whitman, 1974.

Embarrassment

Lexau, Joan M. I should have stayed n bed. Harper, 1965.

Townsend, Kenneth. Felix, the bald-headed lion. Delacorte, 1967.

Envy, jealousy

Lionni, Leo. Alexander and the wind-up mouse. Pantheon, 1969.

Zolotow, Charlotte. It's not fair. Harper, 1976.

Fear

Alexander, Anne. Noise in the night. Rand McNally, 1960.

Crowe, Robert. Clyde Monster. Dutton, 1976.

Mayer, Mercer. There's a nightmare in my closet. Dial, 1968.

Happiness

Piatti, Celestino. The happy owls. Atheneum, 1964.

Williams, Barbara. Someday, said Mitchell. Dutton, 1976.

Hate

Udry, Janice May. Let's be enemies. Harper, 1961.

Zolotow, Charlotte. The hating book. Harper, 1969.

Loneliness

Duvoisin, Roger Antoine. Periwinkle. Knopf, 1976.

Iwamatsu, Jun. Crow boy. Viking, 1955.

Love

Anglund, Joan. Love is a special way of feeling. Harcourt, 1960.

Freeman, Don. Corduroy. Viking, 1968.

Resources (cont.)

Miscellaneous

- Hoff, Sydney. Who will be my friends? Harper, 1960. (Friendship)
Gackenbach, Dick. Claude the dog. Seabury, 1974. (Sharing)
Ginsburg, Mirra. The two greedy bears. Macmillan, 1976. (Greed)
Kraus, Robert. Whose mouse are you? Macmillan, 1970. (Belonging)
Sendak, Maurice. Pierre. Harper, 1962. (Indifference, individuality)
Viorst, Judith. Alexander and the terrible, horrible, no good, very bad day.
Atheneum, 1972. (Bad behavior)

Sample composition by Dawn Ouchi, gr. 2, Kanoelani Elementary

About Me

Hello, my name is Dawn Ouchi.

I have short hair. I am not fat I
am not too skinny, I am just right!

I am seven years old. How old are
you? I have black short hair.

My mommy does a lot for my
daddy, my sister, and me! I have
one sister, a mother, and a daddy.

My sister is twelve years old.

I wish I can ride a horse again.

I like riding horses, and jump
rope. I know how to ride horses.

It is hard to ride a horse. Me and
my sister rides a horse, but

now we don't ride horses. I once
rode a pony and at the same

time I was riding the pony I
made a friend.



Unit: Animals

This unit was created and taught by Blanche Suga, gr. 2 teacher, and Bonnie Shimatsu, librarian, at Kekaha Elementary, Kauai District.

Student objectives:

- (Science) To become familiar with the characteristics and habitats of various animals, including pond dwellers
- (Language arts) To use language appropriately in communicating an idea, experience, or information
- (Library skills) To appreciate a variety of resources; to understand differences between fiction and informational books; and to produce a book incorporating appropriate parts of a book.

Materials used: Fiction, informational books, filmloops, pictures from Instructor and Learning magazines, Illustrated encyclopedia of the animal kingdom, Illustrated wildlife encyclopedia.

Grade levels: Primary

Teaching procedures	Purpose
<u>Introducing the lesson</u>	
1. Cover portions of pictures of animals living in and around ponds and ask students to identify the animals.	Engage in Directed Listening-Seeing-Thinking activity. Develop interest, awareness.
2. Uncover pictures to validate guesses. Discuss what students might know regarding key characteristics of the different animals. Sample questions: • What does it look like? • What does it eat? • How does it move? • Where does it live?	Retrieve students' LET through discussion of pictures.

Teaching procedures	Purpose
3. Divide class into work groups of 4 to 6 students and have each explore a different animal (e.g., turtle, deer, rabbit, etc.)	Provide for management flexibility.
4. Do a "word explosion" activity with each animal (i.e., have students brainstorm all the words that come to their minds in association with the respective animal). Record responses.	Provide concept association to learner's known experience.
<u>Providing for content knowledge through resources</u>	
5. Have librarian assist in gathering and introducing resources. (See list of resources at the end of this unit.)	Encourage appreciation of various resources; distinguish between fiction and information resources.
6. Discuss new information being gained through these materials. Ask: "What is one more thing you now know about (animal) that you didn't know before?" Record responses.	Provide content knowledge and vocabulary through guided discussion.
7. Maintain charts of new information which students can refer to (e.g., make a chart of the body parts of an animal).	Provide for visual reinforcement of learning.
<u>Writing</u>	
8. In work groups, have students compose a group composition about their respective animals. Provide them with guide questions. Examples:	Provide for guided writing experience.
• What does your animal look like? • What does it eat? • Where does it live?	
9. Have students write their individual compositions about animals using the group composition as a model.	Encourage independent writing experiences using models.
<u>Expanding content knowledge through resources</u>	
10. Have librarian assist in gathering and sharing more resources on other animals. (See list of resources at the end of this unit.)	Encourage further appreciation of resources; continue to distinguish between fiction and informational resources.

Teaching procedures	Purpose
11. Discuss new information gained through resources. Record responses.	Provide for expansion of content knowledge and vocabulary through guided discussion.
<u>Writing</u>	
12. Repeat steps 8 and 9 with the new animals they have chosen.	See steps 8 and 9.
13. Have students put themselves in the place of the animals they have written about by discussing the following: • Who are you? • Where do you live? • What are you doing? • What is happening to you? • How do you solve your problem?	Extend writing from purely informational focus to a creative form of expression.
14. Select one animal and have students compose a group story using the above guide questions.	Provide for guided writing experience.
15. Have students create their individual stories using the group story as a model.	Encourage independent writing experiences using models.
16. Have students critique each other's stories in work groups.	Encourage peer interaction in revision, editing.
17. As students revise and edit their works, provide individual consultation time.	Use feedback for improvement of writing.
<u>Library skills/bookmaking</u>	
18. Provide instruction on parts of the book.	Integrate library skills.
19. Have students create title pages for their books.	Apply library skills.
20. Have students illustrate their pages.	Integrate and apply art concepts and skills.
21. Help students compile their books.	
22. Have students complete their books to share.	Provide worth, value in students as authors.

Teaching procedures	Purpose
<u>Follow-up activities</u> 1. Compile published stories into a writing book with cover. 2. Make a writing journal for summer with book cover, etc.	

RESOURCES

Fiction

- Brown, Margaret Wise. The runaway bunny. Harper, 1942.
- Carle, Eric. The very hungry caterpillar. Collins World, 1970.
- Flack, Marjorie. Tim Tadpole and the great bullfrog. Doubleday, 1934.
- Garellick, May. Where does the butterfly go when it rains. Young Scott Books, 1961.
- Graham, Al. Timothy Turtle. Viking, 1946.
- Hoff, Carol. The four friends. Follett, 1958.
- Kellogg, Steven. The mysterious tadpole. Dial, 1977.
- Kraus, Robert. The littlest rabbit. Harper, 1961.
- Lionni, Leo. Alexander and the wind-up mouse. Pantheon, 1969.
- _____. In the rabbit garden. Pantheon, 1975.
- _____. Swimmy. Pantheon, 1963.
- Wildsmith, Brian. Brian Wildsmith's birds. Watts, 1967.

Information books

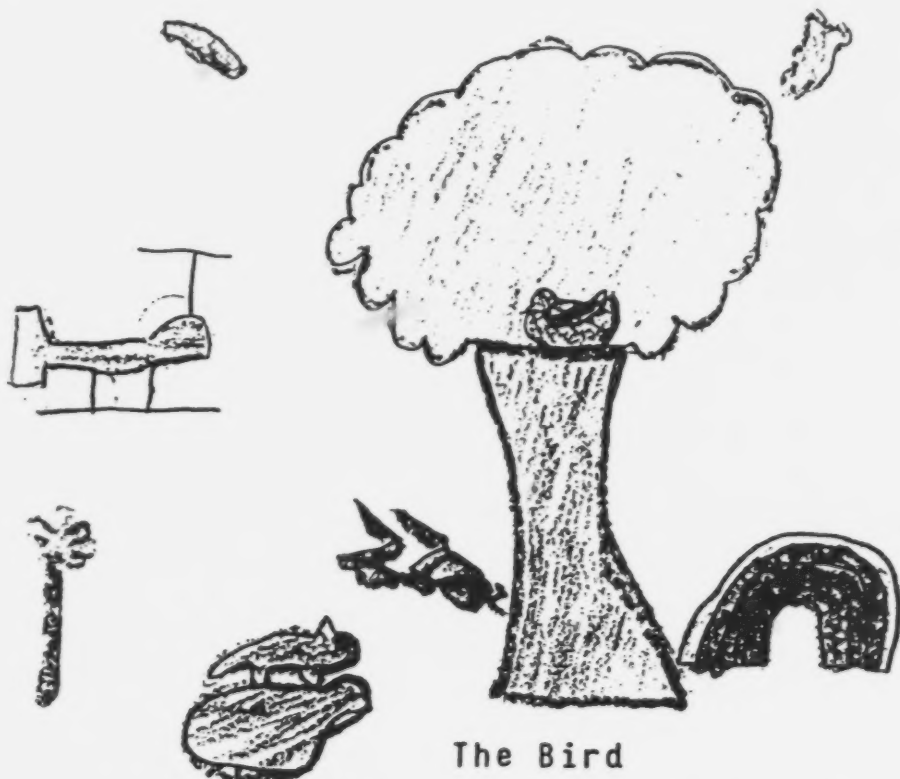
- Collins, Henry Hill. Junior science book of turtles. Garrard, 1962.
- Darby, Gene. What is a butterfly. Benefic Press, 1958.
- _____. What is a fish. Benefic Press, 1958.
- _____. What is a frog. Benefic Press, 1957.
- _____. What is a turtle. Benefic Press, 1960.
- Green, Ivah. The monarch butterfly. Encyclopaedia Britannica Press, 1964.
- Oxford Scientific Films. The butterfly cycle. Putnam, 1977.
- Silverstein, Alvin. Rabbits: all about them. Lothrop, 1973.
- Zim, Herbert. Rabbits. Morrow, 1948.

Film loops (Encyclopaedia Britannica)

Informational books: Fishes, monarch butterfly, tadpoles, metamorphosis.

Fiction: Our animal friends, set 1: Story of a fawn; Story of turtle; Story of
a squirrel

Sample selection from a class anthology. Piece written by Shandon Batis, gr. 2, Kekaha Elementary.



The Bird

I am a bird. I fly from tree to tree. A dog was chasing me. I flew higher. It gave up. After that, I landed in the grass. A hunter came. I let him shoot me but I flew away. He could not catch me so he went home when it was dark. I'll go home to find my baby birds. They must be crying for me and looking for me. They must be sleeping but a helicopter may wake them up.

by Shandon Batis



Unit: Computer awareness: computers in our lives

This unit was created and taught by Faith Louie, primary grade enrichment teacher, and Mildred Uchima, librarian, at Hilo Union Elementary, Hawaii District.

Student objectives:

- | | |
|---------------------|---|
| (Computer literacy) | To become aware of, appreciate, and understand the functions and impact of computers in daily life. |
| | To be given hands-on experience with an Apple II computer. |
| (Language arts) | To write to give information. |
| | To write to entertain. |
| (Library skills) | To be introduced to a variety of sources to acquire information. |

Grade level: Primary

[illegible]

Teaching procedures	Purpose
Generalization: computers are everywhere around us, even reflected in our music.	
Draw your own robot. Tell about him:	Integrate art, write to entertain.
• What he looks like. • Where he comes from. • What he does.	
3. Share other ways we have encountered computers:	
• Where else are computers used? • How are they helpful?	
Record discussion, categorize by setting, people, functions. (See p. H38)	Guide thinking, processing of information into visual structure.
Example: Home---family---record keeping budgeting Store---consumer/owner---pricing checking out Arcades---teenagers/adults--- entertainment	
<u>Providing content knowledge through resources</u>	
1. Present various resources:	
Informational books - facts, ideas, concepts Encyclopedia - historical background Newspaper - issue-related information Card catalog	Provide library skills and resources for gaining additional knowledge, concepts.
2. Teach:	
Terminology Keyboard (See p. H39) Programming	Provide hands-on experience.

Teaching procedures	Purpose
<u>Writing</u>	
1. Discuss how we might get information about computer use in our community.	Develop interest awareness, relevance.
2. Write letters to business firms. Discuss elements of a good "asking for information" composition (ideas, appropriate wording). Learn/review letter format.	
3. Share responses as they are received.	
4. Skim to identify relevant information. Underline setting words; function words/phrases. Work in pairs; pass on to another couple to catch what might be skipped.	Give positive feedback.
5. Cut letters apart; keep only relevant information.	
6. Group by functions of computers. Example: <u>Record</u> <u>Planning</u> <u>Printing</u> <u>Games</u> <u>keeping</u> <u>Services</u>	
Paste on colored construction paper. Attach to chalkboard.	Develop categorizing skills.
7. Write a "giving information" composition. Use information on charts; in heads.	
8. Read 1st and 2nd compositions. Compare.	
	Do a post-check - to find out how much more knowledge they now have.
	Give positive/supportive feedback.

Teaching procedures	Purpose
9. Invite salesman from Datsun to bring computerized car "Maxima" to school. Watch demonstration; listen; notice characteristics. In class discuss things car could/could not do; compare with Kitt, Knight Rider's car on television. List words/phrases on board. 10. Write an acrostic. Share 1st draft with class. Identify effective elements - words/phrases; style Revise and edit as needed. Rewrite or recopy. Display on bulletin board.	Do some brainstorming. Write to entertain. Learn from each other. Provide worth, value for student as author.
<u>Follow-up activities</u> 1. Develop own computer program. 2. Create an original fictional character involved in a computer-related setting. 3. Take a field trip to local firms to see computers in action. Include Fun Factory, if possible.	

COMPUTERS (Sample responses)

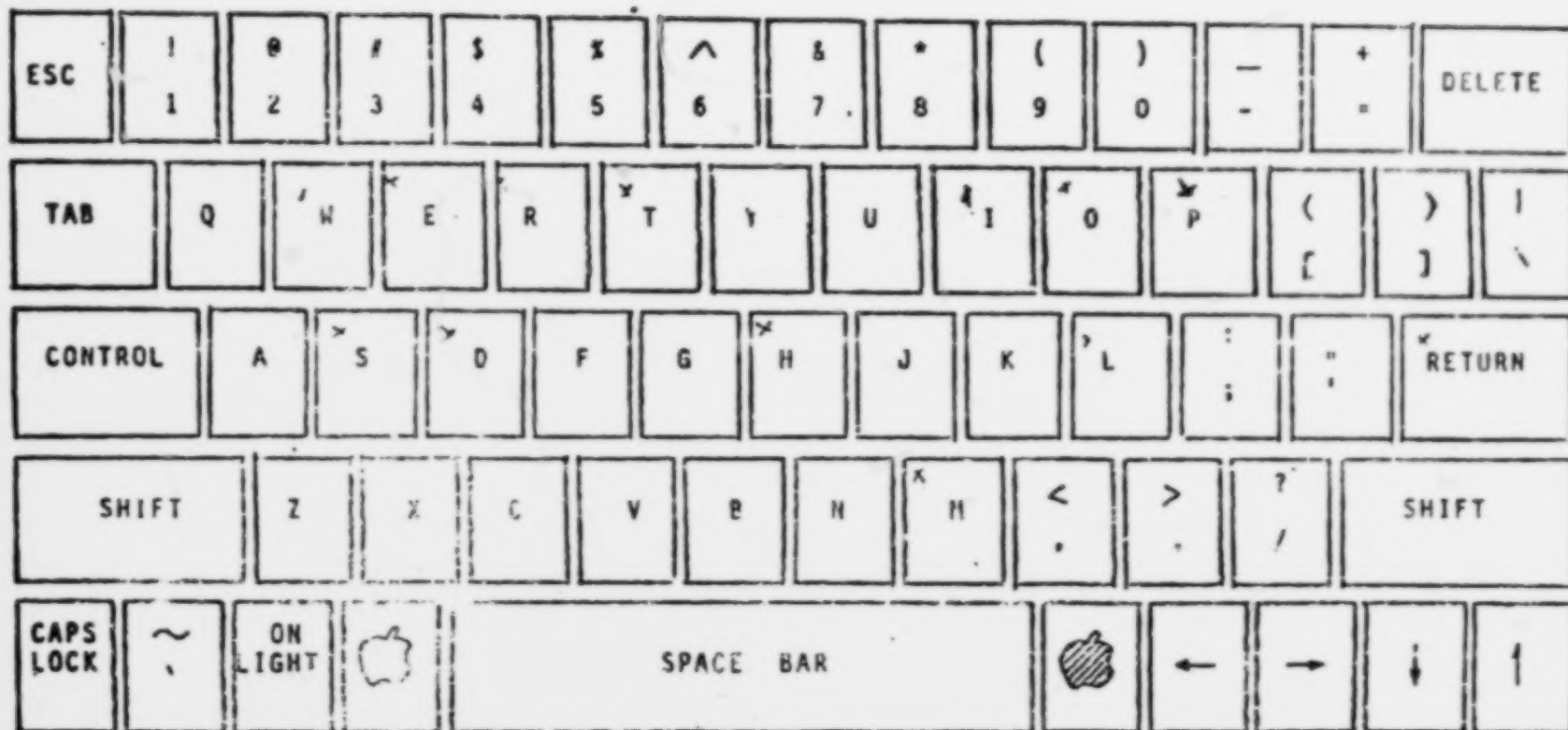
Where are they used?
What are they used for?

- Drive-In's - tells price
 tells order
- Doctor - keep names of patients
 keep records
 tells what kind of medicine to prescribe
 billing
- Stores/
Offices - inventory
 how much they sell
 make payroll
 "talk" to Honolulu
- Airlines - print tickets
 make reservation for cars, hotels
 make reservation to travel
 tells: movies on plane; weather; special happenings

Other jobs that may use computers:

Ballerina
Farmer
Football player
Painter

APPLE COMPUTER KEYBOARD (MODEL IIa)



H39

Computer awareness/cont.

Acrostic (Sample)

D Dynamic Datsun came to school

A Lots of Automatic Action

T Tells when you are out of gas

S Has a Super Sunroof

U Uses unleaded fuel

N Brought by Mr. Nakamoto

M Has moving mirrors

A For graceful Antenna

X We're Excited about the Extra-special car

I An Incredible computer!

M Everything works like magic

A Awesome Automobile

It's Magnificent!

I wish I owned a Maxima!

Resources

Informational books

Greene, Carol. Robots, a new true book. Children's Press, 1983. Gr. 3-5.

Jefferis, David. Robots. Watts, 1982.

An easy-read fact book that covers range of robot functions. Organized into short chapters with appealing illustrations and photos. Indexed. Gr. 3-6.

Lipson, Shelley. It's BASIC: the ABC's of computer programming. Holt, 1982.

Simple explanation of basics of computer programming. Illustrations help clarify the text. Useful for independent research. Gr. 4-6, Adult.

Fiction

Slote, Alfred. My robot buddy. Lippincott, 1975.

Jack lives in the future when robots perform many tasks -- including that of acting as a companion for children. For his tenth birthday, Jack receives a robot, Danny One. And then the real excitement begins. 1981 Nene Aware winner. Gr. 4-6.

Sample composition by Stacy Kadota, gr. 2, Hilo Union Elementary

Computers

Computers are fun to use.

For example, do you like to go to the Fun Factory? I bet you. Almost everybody does. When you play the games, you are playing on a computer.

Computers are also helpful. For example, if you are having trouble with your homework you can type in the problem and it will give you the answer.

Now that I know more about it I want to tell it to people.



Unit: Biographies

This unit was created and taught by Jean Saito, gr. 4 teacher, and Kay Nagaishi, librarian, at Kamiloiki Elementary, Honolulu District.

Student objectives:

- (Language arts) To write a biography
- (Library skills) To learn about biography spine labels
To differentiate between individual biography and collective biography

Materials used:

Helen Keller, by Stewart and Polly Anne Graff
Other biographies on list (see p. H46)
One fiction book with spine label: J
S
One nonfiction book with spine label: 636
T

Grade level: 4

Teaching procedures	Purpose
<u>Introducing the lesson (in the library)</u>	
1. Read the book, <u>Helen Keller</u> , to the students. or Do a short book talk on simple biographies.	Develop interest in stories about real persons.
2. Remind students of a previous lesson on spine labels.	
a. (Show fiction book) "What does the J on this spine stand for? What does the S under the J stand for?"	Review previously learned information.
b. (Show nonfiction book) "What does the 636 on this spine stand for? What does the T under the 636 stand for?"	

Teaching procedures	Purpose
3. Show the book, <u>Helen Keller</u>, and explain: a. "Let's look at the spine label of this book that I just read to you. It was a book about the life of Helen Keller. This spine label says B KELLER." b. Show few more biographies. Tell what the books are about and what the spine labels say. c. Ask: "What can you see that links the spine label and the person in the story?" (Elicit response that the name of the person in the story is part of the spine label.)	Correlate with new information.
4. Ask: "What do you think the B above KELLER stands for? Have you heard of the word, BIOGRAPHY? Biography means a life story or a true story of a real person." B BIOGRAPHY KELLER means KELLER "If you wrote a book about someone's life, you would be writing a biography. If you wrote about your own life, you would be writing an AUTOBIOGRAPHY."	Introduce new concept/vocabulary.
5. Encourage students to talk about events in their own lives. Guide discussion and have students write their own autobiographies.	Develop student interest in project.
<u>Writing</u> (in the classroom)	
6. Teacher works with students on their writing. Editing, rewriting done in the classroom.	Guide writing of personal data in organized manner.
7. Each student should have a finished final product on folder paper.	
<u>Bookmaking</u> (in library)	
8. Help students make a simple book. (See directions on p. H47)	Provide format for individual biography.

Teaching procedures	Purpose
<u>Rewriting</u> (in classroom or at home) 9. Have students copy own stories into finished books. 10. Remind students about own spine labels. B OWN LAST NAME <u>Working on collective biography</u> (in library) 11. Demonstrate the "makings" of a collective biography. a. Collect the students' original work that was on folder paper. (Item #7 above) b. As students watch, use the combo binder and bind their work together. Be sure to add extra sheets for covers, title page, etc. c. Ask students to describe what was done. Examples: "We have collected all of the biographies and made one book." "We have a collection of biographies." d. Explain that we cannot list everyone's name under B on the spine so we use the number 920 to designate a COLLECTIVE BIOGRAPHY. 12. Have students see the difference between the spine label on an individual biography versus the spine label on a collective biography. 13. Discuss title of this collective biography. Discuss the use of room number as the author (or should the teacher's initial be used?). 14. Process books with book cards, catalog cards. <u>Sharing products</u> 15. Share the books with classmates, others.	Reinforce learning. Provide visualization of concept. Guide thinking, processing of information. Integrate library skills. Provide worth, value in students as authors.

Resources

Aulaire, Ingri d'. Benjamin Franklin. Doublday, 1950.

Simply-written biography of America's favorite patriot. Picture book format.

Aulaire, Ingri d'. (more titles similar to above.)

George Washington, Abraham Lincoln, Columbus. (many more available)

Coerr, Eleanor. Sadako and a thousand cranes. Putnam, 1977.

Sensitive biography of Sadako Sasaki, 12, who died of leukemia as a result of radiation she suffered ten years before in Hiroshima. Heart-tugging portrayal of courage as Sadako and her friends attempt to fold 1,000 paper cranes, which according to legend, will make her well again.

Forbes, Esther. America's Paul Revere. Houghton Mifflin, 1946.

The famous midnight ride is dramatically told in this biography but because of the political unrest evident in this pre-Revolutionary background, this should be read aloud by the teacher. Necessary explanations can be added for students.

Gault, Frank. Pelé, the king of soccer. Walker, 1975.

Story of the most famous soccer player from his childhood in Brazil to his professional career in the United States as well as in Brazil. Popular subject with our soccer-playing students.

LeSueur, Meridel. Little Brother of the wilderness: the story of Johnny Appleseed. Knopf, 1947.

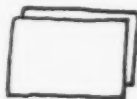
John Chapman got his nickname because he spent his life traveling through the United States planning apple seeds. Easily read by 4th graders.

Ventura, Piero. Christopher Columbus. Random House, 1978.

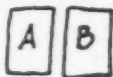
Easy-to-read biography of Columbus. Use with Aulaire's Columbus for comparison.

An EASY-to-MAKE BOOK

MATERIALS:



2 sheets construction paper
12" x 18"

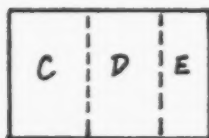


2 cards (cereal box, cardboard,
railroad board)
5" x 6 1/2"

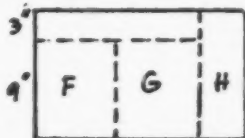


4 sheets of paper (newsprint
or bond)
6 1/4" x 9 1/2"

DIRECTIONS: 1. Cut your construction paper as indicated by the dotted lines.



6 1/2" 6 1/2" 5"



6 1/2" 6 1/2" 5"

2. Center cards A and B on sheets C and D. Wrap each sheet around each card. These form the outside covers.

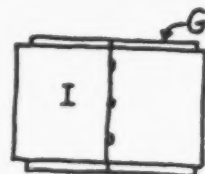


3. Center each covered piece on sheets E and H. Wrap E and H around cards, vertically tucking in at the top and bottom. This forms the lining. Note that the ends of E are also tucked in.

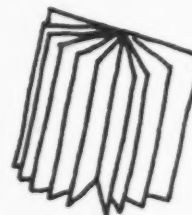
4. Crease E in center and insert it under the lining sheets of the 2 covered cards to hold the 2 cards together.



5. Crease paper I, center on construction paper G (as illustrated), and staple or stitch. Now insert this assembled part into folds of the outside cover.



6. To change the overall size of your book, make the cardboard covers first and adjust other paper sizes accordingly.



Prepared by :
Technical Assistance Center
Multimedia Services Branch
Office of Instructional Services
Dept. of Education

RS 83-5404

Sample excerpt from book by Julie Little,
gr. 4, Kamiloiki Elementary

When I was born, it was a dark morning in Shreveport, Louisiana. When I was one year old we moved here to Honolulu, Hawaii (Hawaii Kai).

Time has passed and I am ten years old. I've been at Kamiloiki School since kindergarten.

I'm in the fourth grade now and I have brown eyes and blondish-brown hair. I wear glasses. Some of my other characteristics are freckles and a dimple.

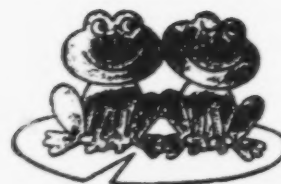
My strengths are dancing, reading, writing, art, creative writing, running, jumping and eating! Some of my weaknesses are math, spelling, kicking, smiling, and talking in front of a large group.

I have several relatives: five aunts and five uncles, my mom's side and twelve aunts and eight uncles on my dad's side.

I also have 33 cousins on my dad's side and 13 on my mom's. But we really have more relatives — over a hundred with everybody together.

I am the youngest Little in the whole group. So everybody calls me "little Little".

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Unit: Life cycle of frogs

This unit was created and taught by Blanton Tarr, district resource teacher; Gladys Fujii, gr. 4 teacher; and Sue Nomura, librarian; at Kamehameha III Elementary, Maui District

The team felt some of the students' comments after they had finished their books said it all:

"I felt like a story writer. At night, I dreamed about it."
--Alike Kalua

"At first, I felt nervous because it was something new to me. In the middle, I felt a little better because I knew I could do it. At the end, I felt happy and proud because I knew I had done something fantastic!"

--Kalani Uwekoolani

Student objectives:

- | | |
|------------------|---|
| (Science) | To understand the concepts and vocabulary relating to the life cycle of frogs. |
| (Language arts) | To write a composition on the life cycle of a frog with clarity, accuracy, and completeness. |
| (Library skills) | To use a variety of sources to acquire information and to summarize retrieved information according to set purpose. |

Materials used:

Frogs, by Graham Tarrant
What is a Frog, by Gene Darby
 Study prints showing the life cycle of a frog (McGraw-Hill Company)

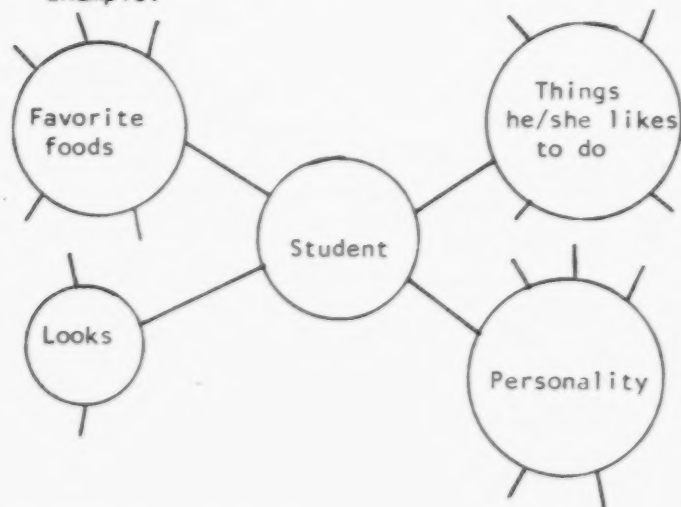
Grade level:

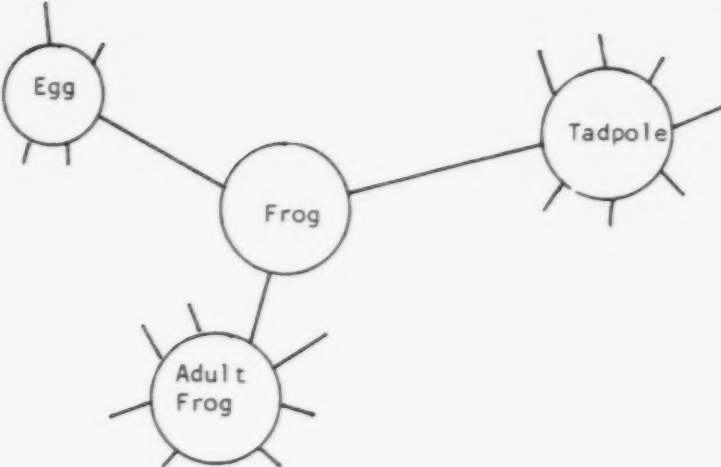
4

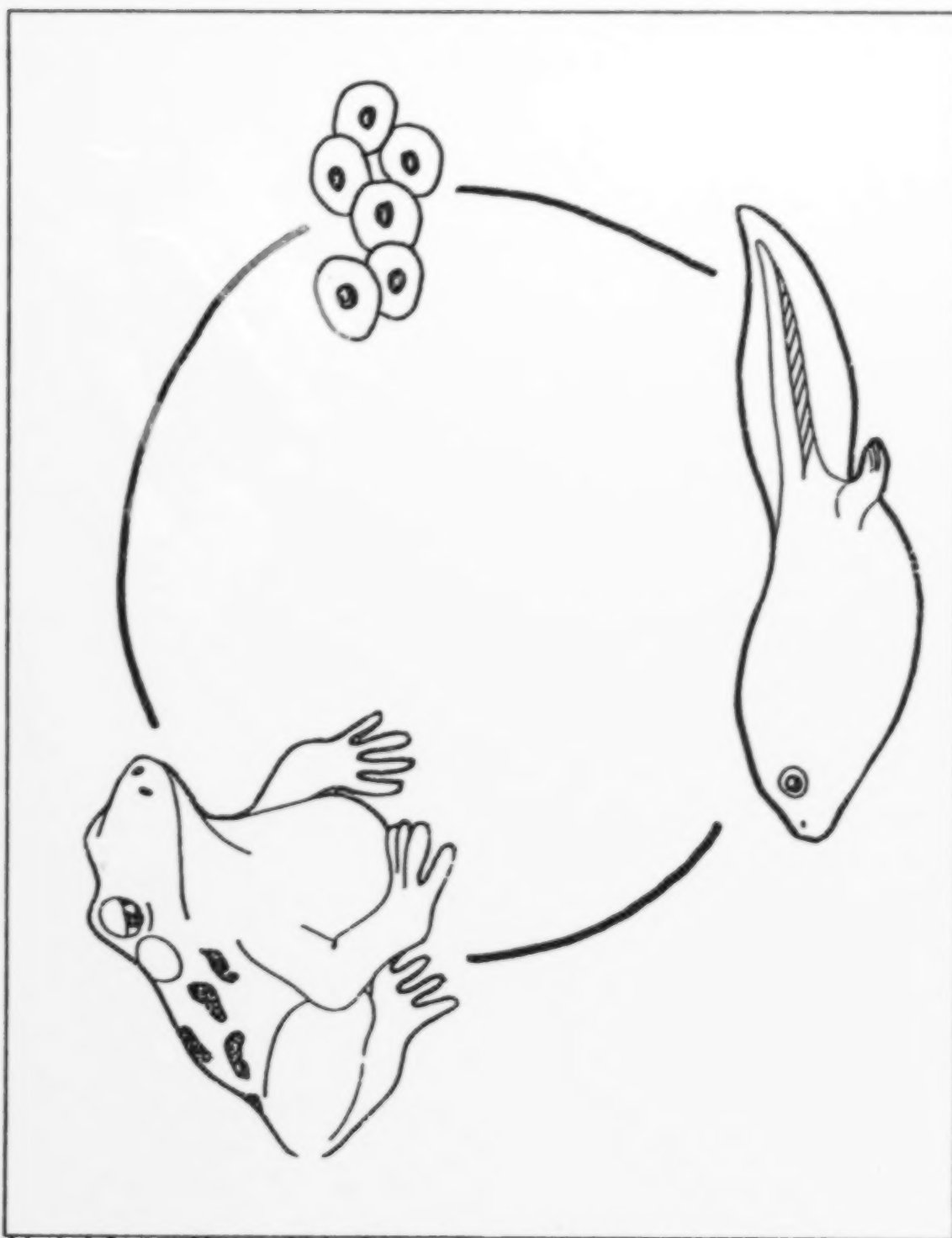
Teaching procedures	Purpose
<u>Assessment:</u> Students write what they know about frogs in sentences and paragraphs if possible.	Assess students' LET.
<u>Introducing the lesson</u>	
1. Discuss the concept of growth °What is growth? °Do you look like you did when you were a baby? °How are you different? °What things can you do now that you couldn't as a baby?	Provide concept association to known experiences.
2. Make the point "Just like yourselves, other things grow and change."	Generalize toward concept focus.

Teaching procedures	Purpose
<u>Providing for content knowledge through resources</u>	
1. Show study print of the adult frog *Did the frog always look like this? *How was it different? *Do you know if it changes as it grows?	Retrieve students' LET through pictures.
2. Show and read from a nonfiction book that clearly describes the life cycle of a frog, such as <u>Frogs</u> by Graham Tarrant.	Read aloud to provide content knowledge, appropriate vocabulary.
3. While reading is being done, list stages of the frog's life cycle - egg, tadpole, adult frog.	Structure main idea.
4. Have students orally describe the changes which occur within the stages.	Structure details toward major concept.
5. Using study prints and chart paper, retrieve orally from students the vocabulary and details of each stage. Record all responses on the chart paper.	Provide for application, validation of knowledge through visualization technique.
6. Provide students with a life cycle drawing of the frog and have them color it (see p. H52).	Reinforce application of knowledge.
(Probably a good place to stop)	
7. Read <u>What is a Frog</u> , by Gene Darby to the class.	Increase input of knowledge.
8. Introduce the webbing process. Use a student's name to demonstrate process.	Structure content knowledge. Provide model assistance.

Example:

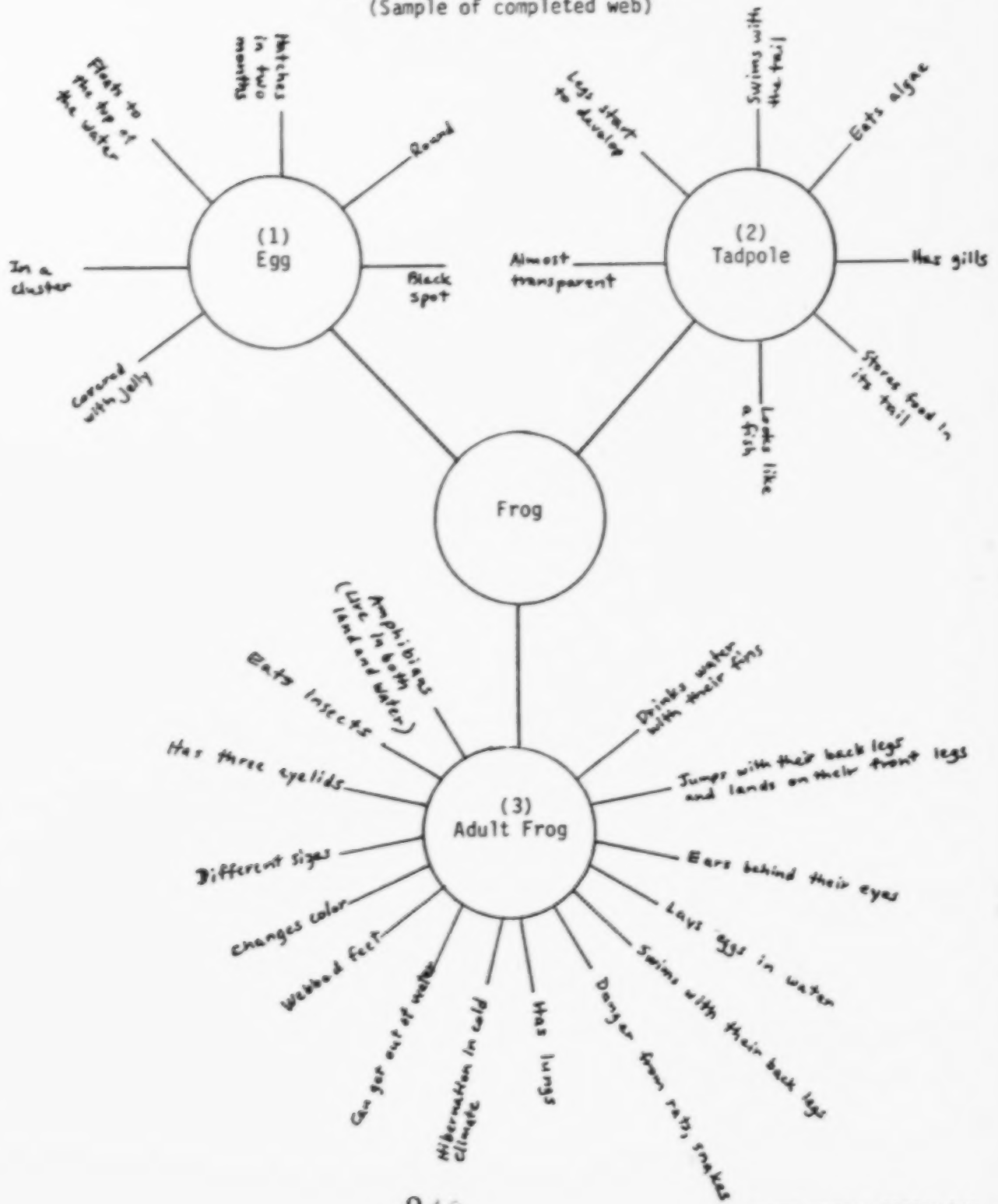


Teaching procedures	Purpose
Web the frog. (See completed sample on p. H53). Example: 	Application of knowledge.
(Students volunteer vocabulary and content phrases to web) 9. Discuss format of paper: • Introduction • Egg • Tadpole • Adult frog • Conclusion (Including paragraphs and organization)	Retrieve and validate content knowledge. Set up purpose and relevance of lesson.
<u>Writing/bookmaking</u> 1. Review purpose and audience for assignment. 2. Have students write a composition providing information on the life cycle of a frog (using webbing and charts for organization). 3. Share samples of students' writing with class.	Develop interest, awareness and relevance. Integrate writing skills. Provide worth, value in students as authors.



Adapted from Hello, world by Barbara Stewart Jones (Belmont, CA: Pitman Learning, 1982).

THE LIFE CYCLE OF AN ADULT FROG
(Sample of completed web)



Resources

Dallinger, Jane. Frogs & toads. Lerner Publications Co., 1982.

"Lerner Natural Science" series. A detailed text describing the transformation of frogs and toads from eggs to tadpoles to mature adults. Excellent close-up photographs. Useful for research assignments. Glossary, index. Gr. 3-6.

Dauer, Rosamond. Bullfrog grows up. Greenwillow Books, 1976.

"Read Aloud" book. Easy reader about a family of mice raising a card-playing, bath-taking tadpole who as a bullfrog, begins to eat in alarming amounts. K-1.

Flack, Marjorie. Tim Tadpole and the great bullfrog. Doubleday, 1934.

Following the advice of the big bullfrog, Tim the little tadpole, began to swim and one day found he had legs and arms. He was no longer a tadpole but Tim frog. Sepia colored illustrations. K-2.

Hogan, Paula I. The frog. Raintree, 1979.

Step by step growth process in the life cycle of the frog is presented with large, vivid full color illustrations. Simple clear text. Attractive format. Glossary. K-2.

Lane, Margaret. The frog. Dial Press, 1981.

An introduction to the life cycle of frogs, detailing their transformation from a tadpole, their mating habits and the difficulty of life for them in the 20th century. Beautifully detailed colored illustrations. Gr. 2-6.

McKeown, Sean. Hawaiian reptiles and amphibians. Oriental Publishing Co., 1978.

Identification and information on the 22 species of reptiles and amphibians which live in Hawaii or its surrounding waters. Sharp, clear photographs. Good for student research. Glossary. Gr. 4-6.

May, Julian. The life cycle of a bullfrog. Children's Press, 1973.

Describes each stage in the development of a bullfrog from egg to adulthood including a discussion about its habits. Close-up color photographs. Helpful for research assignments. Gr. 3-6.

Miller, Patricia K. Big frogs, little frogs. Holt, 1963.

"Little Owl" book. This science picture book presents the frog's development from egg to tadpole to maturity as well as the physical characteristics and behavior of frogs. Simple sentences, humorous drawings. K-1.

Naden, Corinne J. Let's find out about frogs. F. Watts, 1972.

An easy to read description of the physical characteristics and behavior of frogs as well as the life cycle. Good for primary grade research assignments. Black-and-white drawings on a green background. K-3.

Zim, Herbert S. Reptiles and amphibians: a guide to familiar American species. Golden Press, 1956.

Brief descriptions of frogs, toads, salamanders, turtles, lizards, alligators, crocodiles and snakes. Good source for different kinds of frogs with colored illustrations and information on a wide variety. Gr. 2-5.

Audiovisual resources

"I can read about frogs and toads." (Book/tape) Troll.

"Life cycle of lower amphibians: Tree frog." (Filmsrip). EBEC.

National Geographic. (Magazine)

Ranger Rick. (Magazine)

Scienceland. (Magazine)

Sample composition by Robin Kiyonaga, gr. 4
King Kamehameha III Elementary

The Life Cycle of a Frog

I have learned a lot about frogs mostly about the life cycle of a frog which I thought was very exciting. This paper tells you about the life cycle of a frog.

First, a female frog must lay the eggs and the male fertilizes the eggs. The eggs float to the top and stick to the plants because of the jelly on them. They are not separate; they are in clumps when they come up. The eggs take two months or more to hatch. After they hatch, they come out as tadpoles.

When the tadpoles come out they are small. They look like fishes and ^{have} gills just like fishes, too. The tadpoles are transparent but not like glass. All of the tadpoles eat plankton right after they hatch. The tadpoles store food in their tails because when they get bigger, their mouths aren't able to eat any more plankton. The tail gets shorter and shorter. Then they grow their back legs, then they grow their front legs. The gills disappear and they grow lungs so that they can breathe on land. Now the

Sample composition by Robin Kiyonaga, gr. 4
King Kamehameha III Elementary

tadpoles are adult frogs.

When the tadpole is a frog, ^{it} has changed a lot because he now swims with his legs. The frog has webbed feet. The frog is an amphibian. It can go in water and come out. It eats bugs now instead of plankton. When the frog gets a little older, he will mate with a female frog and then the whole cycle starts all over again.

The life cycle of the frog is very interesting. I liked the lesson because I learned new things about the frog. I hope you learned more about the frog when you read my composition!



Unit: making a fantasy book

This unit was created and taught by Veronica Rivera, gr. 5 teacher, and Linda Ishii, librarian, at Liliuokalani Elementary, Honolulu District.

Comments from Veronica and Linda: "Before undertaking this unit, students must be exposed to the elements of the short story and to many examples of different stories. Some work in how to write good dialog is also important. It will take about one quarter to do this unit. Students, teachers, and librarians become a workable, enthusiastic team. Writing is fun!"

- Aim:** Writing to entertain
- Objectives:** To use language artfully to move the reader into an imaginary world of the writer.
- (Language arts) To write a fiction story based on the hero/heroine or superhero form; to analyze and apply the five elements in a story (character, plot, theme, climax, setting and expression).
 Primary traits: Story structure with a beginning, setting, character description; plot development with the problem/s, and climax; ending with problem solution.
 Invention of detail.
 Use of colorful and figurative language as adjectives, five senses, similes, metaphors, personification and dialogue.
 Secondary traits: Sentence and paragraph structure.
 Writing conversations.
 Tertiary Traits: Spelling and the use of quotation marks and other punctuation, capitalization.
- (Library skills) To be exposed to tall tales, fairy tales, folk tales, fantasy and fiction. To participate in oral and creative activities related to literature. To learn more about bookmaking. To review card catalog skills.
- Pre-writing:** Create Christmas stories
- Materials used:** Ginn Supplementary Readers - introduction and analysis of tall tales
 Grade 5 reader - "Paul's great flapjack griddle"
 Grade 6 reader - "Pecos Bill and his bouncing bride"
 English lessons - variety of texts
 Use of quotation marks and writing conversation and dialogue.
 Use of colorful figurative language through similes, metaphors, and personification.

Great American folk heroes - visualization of tall tales
Filmstrip series with emphasis on Paul Bunyan, Pecos
Bill, Davy Crockett.

"Story of a book" (film) - text, illustration and page
design.

"Marguerite Henry's San Domingo" (film) - the making of a
book.

Grade:

5

Teaching procedures	Purpose
<u>Introducing the lesson:</u>	
1. Introduce the steps in writing a fantasy book: •Getting th idea •Doing research - library activities and observations •Writing and rewriting •Illustrating •Planning a dummy copy •Printing the final copy	Guide thinking, processing of information.
2. Discuss the elements of a good story. Use Newbery and Nene nominees and award winners. Focus on plot development.	Guide structuring of details into meaningful patterns.
3. Discuss the character and plot development of the hero or heroine, super-hero. Focus on various types of literature (fantasy, folktale, tall tales, myths, legends).	Guide thinking, processing of information.
4. View and discuss films and fi mstrips to provide extended experience of how a story is developed by a "real" author.	
<u>Providing for content knowledge through resources</u>	
(See librarian's activities, pp. <u>H61-H64</u>)	
<u>Writing/bookmaking:</u>	
1. Steps involved: a. Determine audience (i.e., classmates). b. Plan the characters and plot (form). c. Do a first draft with story structure, details, five elements.	Review proofreading techniques.

Teaching procedures	Purpose
d. Urge self-editing. Work on dummy copy - rewrite and illustrate sketches on lined sheets with different picture format, title page design, cover design. Teacher helps edit.	Integrate writing skills.
e. Do final book copy - print in black ink and color illustrations, make a title page.	
f. Compile book pages and punch holes.	
g. Complete bookmaking.	Integrate library skills.
h. Make main entry cards, book pocket, borrower's card.	
2. Share finished books with: •classmates •central collection (option of sharing with other classes) •parents - at the end of the year	Develop worth, value as authors.

MAKING A FANTASY BOOK: LIBRARIAN'S PLANNING SHEET

TOPIC	ACTIVITY	LIBRARIAN'S RESPONSIBILITY
	The student will:	
Nene Award nominees	Orally persuade others to vote for a favorite book based on story analysis.	Review elements of a story. Introduce author Jamie Gilson and her books. Present why her stories should be nominated.
Nene Award winners	Orally analyze and justify why a book won or was disqualified because the author has already won an award.	Introduce book titles that are ineligible because of rules in regard to the Nene Award.
Heroes/heroine from folktale/fairy tale	Oral presentation emphasizing the character, plot, problem and solution.	Identify characters from familiar and not so familiar stories. Review the organization of plot, problem, and solution.
Myths, legends, fables	Tell a story orally using his own words, emphasizing the moral or the reason the story is remembered.	Introduce types of traditional literature, their location within the collection, subject cards in the card catalog to aid in locating titles.
Tall tales	Oral presentation emphasizing the exaggeration of character, plot, problem of solution.	Identify some important characters and how we can identify the reason the story is categorized as a tall tale. Review the variety of locations of tall tales within a library collection.
Bookmaking - making a yarn book		Review procedures of making a book. Introduce and supervise bookmaking activity.
Cataloging a book	Make a main entry card, book pocket and borrower's card.	Review three main types of catalog cards, information on a main entry card and the reasons for three types of entry.

H61

Fantasy/cont.

LESSON TITLE: Nene Award Nominees

DATE: 1984

STUDENT OBJECTIVES (CONTENT AREA AND LIBRARY)

GRADE: 5

- To be aware of and experience fiction books as a form of literature.
- To appreciate and enjoy the elements of a story.

MATERIALS AND EQUIPMENT NEEDED:

Books by and transparencies on Jamie Gilson, Nene bookmarkers, bibliography for Nene possibilities for 1984.

Teaching procedures	Purpose
INTRODUCTION: Distribute Nene bookmarkers with the purposes of the award and eligibility rules. Review rules with questions on what the rules mean. Ask, "Where would you find fiction books? How would you know if an author is living? How would you find the copyright date? How would you know if the author has won an award since 1978?" "One of my favorite authors is Jamie Gilson. She is eligible to win a Nene, and I'm hopeful that if she continues writing that she will win an award." PROVIDING FOR CONTENT KNOWLEDGE THROUGH RESOURCES: Review the elements of a story. Say, "As I share Jamie Gilson's books I'll be focusing on the elements that I think make the book a possible Nene." Book talk using transparencies and books by Jamie Gilson. Distribute a bibliography of Jamie Gilson books from the book talk. Review how to locate the author and how her books would be arranged on the shelf. ACTIVITY: Remind students that Nene Award possibilities are orange tabbed on the spine for easy identification. Have available 1984 bibliography of Nene nominations if students have not already picked up a copy. Allow students to borrow books. FOLLOW-UP: Orally and in writing persuade others to vote for a favorite book based on story analysis. REMINDERS/COMMENTS:	Establish focus and purpose. Model thinking and processing of information. Develop interest and awareness. Provide positive feedback.

LESSON TITLE: Heroes and Heroines from Folktales/Fairy Tales

DATE: 1983-84

STUDENT OBJECTIVES (CONTENT AREA AND LIBRARY)

GRADE: 5

To appreciate and enjoy the elements of a story. To be exposed to a form of literature and to participate in creative activities related to literature.

MATERIALS AND EQUIPMENT NEEDED:

"How Maui Snared the Sun" (Filmstrip), filmstrip viewer, Susan Cooper's books

Teaching procedures	Purpose
INTRODUCTION: Identify characters from familiar and not so familiar stories. Display Superman poster. Say, "Guess what I'll be discussing today? You are all familiar with some heroes or heroines. I would like to share others and also show the patterns that hero stories can follow. "For example, here is a standard story pattern or plot. I guess you already know a story that fits this pattern- right? "While we don't have comics or 'Star Wars' available in the library, we have many books that are as exciting." PROVIDING FOR CONTENT KNOWLEDGE THROUGH RESOURCES: Review the five elements of a story and how the hero story fits into the pattern: °Fiction books - various titles on display °Non-Fiction (398.2) - various titles, easier to read °Hawaiiana Say, "I'd like to show a filmstrip today. We used the Hawaiiana section to discuss myths and legends. We can also use this section to locate hero stories. Think about what powers or traits Maui (the hero) possesses. See if you can match the plot to the hero story pattern." Orally discuss and review how the filmstrip story matches the hero story pattern. ACTIVITY: Allow students to borrow books on display or to go to the shelf and borrow. FOLLOW-UP: Oral presentation in class emphasizing the character, plot, problem and solution. REMINDERS/COMMENTS:	Develop interest, awareness and relevance. Establish focus. Guide thinking and generalization of the concept. Provide oral feedback.

Fantasy/cont.

LESSON TITLE: Tall Tales

DATE: 1983-84

STUDENT OBJECTIVES (CONTENT AREA AND LIBRARY)

GRADE: 5

To be exposed to a form of literature and to participate in activities related to literature.

MATERIALS AND EQUIPMENT NEEDED:

Story map poster of American folk heroes, collection of tall tales from various sections in the library, transparencies and overhead projector.

Teaching procedures	Purpose
INTRODUCTION: To identify important characters; display story map poster of American folk heroes. Say, "Who do you think would be on the poster? Here are some unusual characters: name some interesting ones. While our collection may not have every one of the characters here, we can look together for a story with one of these characters or you may want to try the public library." PROVIDING FOR CONTENT KNOWLEDGE THROUGH RESOURCES: To identify the reason/s we have a category as tall tales. Discuss the elements of a good story. Say, "What would happen if we exaggerated stories that can't be true). Here are some tall tale characters that I would like to share with you." Use transparencies. Ask students if they are familiar with the character and if they know what elements make this story a tall tale. ACTIVITY: Review the variety of locations within the collection where tall tales may be found - use titles available in the collection. Review using the card catalog and check for TALL TALES. Allow students to borrow books. FOLLOW-UP: Oral presentation in classroom emphasizing the exaggeration of character, plot, problem or solution. REMINDERS/COMMENTS:	Develop awareness and interest. Establish focus. Provide library skills and resources available. Provide oral experience and positive feedback.

Resources

- American folklore and legends (Poster). Scott Foresman.
- Cleary, Beverly. Dear Mr. Henshaw. Morrow, 1983.
- Gilson, Jamie. Can't catch me I'm the gingerbread man. Lothrop, 1981.
Dial Leroy Rupert, D.J. Lothrop, 1979.
Do bananas chew gum? Lothrop, 1980.
Harvey the beer can king. Lothrop, 1978.
Thirteen ways to sink a sub. Lothrop, 1982.
- Goble, Paul. Gift of the sacred dog. Bradbury Press, 1982.
- "Great American folk heroes" (filmstrip series). EyeGate, 1976.
 Contents: Pecos Bill, Paul Bunyan, John Henry, Casey Jones,
 Johnny Appleseed, Davy Crockett.
- "How Maui snared the sun" (Filmstrip). Brigham Young University, 1974.
 Polynesian Arts and Crafts series.
- Howe, Deborah and James. Bunnicula. Atheneum, 1979.
- Kehoe, Michael. The puzzle of books. Carolrhoda Books, 1982.
- McDermott, Gerald. Sun flight. Four Winds Press, 1980.
- "Marguerite Henry's San Domingo - the medicine hat stallion" (Film).
 Audiovisual Services (Department of Education), Film #7324.
- Polette, Nancy. Activities with folktales and fairy tales. Book Lures, 1979.
- Polette, Nancy. Thinking skills with fairy tales. Book Lures, 1980.
- Stote, Alfred. C.O.L.A.R. Lippincott, 1981.
Clone catcher. Lippincott, 1982.
Omega station. Lippincott, 1982.
- "Story of a book" (Film). Audiovisual Services (Department of Education),
 Film #2796.



Unit: Instant readers

This unit was created and taught by Yvonne Toma, enrichment teacher, and Lois Lim, librarian, at Kipapa Elementary, Central District.

Comments from Yvonne and Lois: "This project really brought the students together. The children became aware of how hard it is to write and illustrate a book. After this experience some of them are even considering careers as authors!"

Student objectives:

- (Content area) Various concepts in music, science, social studies - dependent on nature of student product.
- (Language arts) To develop children's skills in writing instant readers. To compose original songs to enhance the instant readers.
- (Library skills) To use a variety of sources to acquire information and to create author and title catalog for student's own book.

Materials used: Instant readers, Library Binding Services

Grade levels: 5-6

Teaching procedures	Purpose
1. Recall first memories about reading: • "What was your favorite book?" • "What was the first color you recognized?" • "Did you have a favorite word?" • "What was it?"	Retrieve students' LET through discussion. Develop interest, awareness and relevance.
2. Recall first memories about learning to read: • "Was it easy or hard? Pleasant or unpleasant?" • "How did you feel about yourself when you learned to read?"	Provide concept association to known experiences
3. Why is it important to read? Brainstorm: • Survival words relating to the working/real world • Symbols	Apply content knowledge to personal experience.

Teaching procedures	Purpose
<u>Providing for content knowledge through resources</u>	
1. Provide reading material: foreign language technical language 2. Discuss feelings and reactions. 3. Ask, "Can we make learning to read fun, easy and meaningful without the fear or failure/threat?" Brainstorm.	Allow for student involvement in experiencing being a beginning reader.
<u>Transition</u>	
1. Share how authors help children learn to read by writing books we call instant readers.	Provide positive/supportive verification of children's responses.
2. Share different types of instant readers by authors such as: • Bill Martin, Jr. • Robert Krauss <u>Whose mouse are you?</u> <u>Rain</u> <u>Blue sea</u> <u>Good morning, chick</u>	Provide concepts and variety of resources. Expand children's experience base.
3. Have children discover the following about instant readers: • They are predictable stories. • They have a familiar idea or concept. • They possess a distinctive style made up of the following: - Rhythm of language - Cumulative pattern - Familiarity of story - Familiarity of sequence. (See information sheet on p. H69)	

Teaching procedures	Purpose
<u>Writing/bookmaking</u>	
1. Review purpose and audience.	Develop interest, awareness, and relevance.
2. Have students write an instant reader that may be fiction or informational.	Integrate writing skills as appropriate.
3. Have them critique each other's work. (See small group discussion guide on p. <u>H70</u> .)	
4. Compose original songs to enhance the theme, character, plot or story using the C major scale. (See p. <u>H71</u>)	
5. Write own title catalog cards.	Provide positive/supportive feedback.
6. Share with K-2 classes and with library.	Develop worth, value in students as authors.
<u>Follow-up activities</u>	
1. Have student illustrators collaborate with authors.	Develop worth, value in each other as individuals. Provide positive/supportive feedback.

INSTANT READERS: INFORMATION SHEET

INSTANT READERS are predictable stories.

1. Familiar idea or concept
2. Good match between words and illustrations

STYLE:

1. Rhythm of language Over in the meadow
2. Cumulative pattern The little red hen, The big turnip,
"Farmer in the dell"
3. Familiarity of story Three billy goats gruff, Three little pigs
4. Familiar sequence Whose mouse are you?, Bill Martin, Jr.'s
Instant Readers

WORKSHEET

CONCEPTS:

STYLE:

ILLUSTRATION:

SMALL GROUP DISCUSSION

NOTE: This technique is helpful in the revision stage of writing. It can be used in various ways and in different content areas.

GUIDELINES:

1. Reader must not apologize, introduce, defend, or explain writing.
2. Sit in same position each time. Take turns starting on a regular rotation.
3. Comments that may be used are:

"I like..."

"I felt uncomfortable with..."

"I feel like..."

"I wondered about..."

"I wanted to..."

"I didn't think..."

"I felt puzzled by..."

PROCEDURE:

1. Writer reads work aloud.
2. Pause one minute
3. Writer rereads work aloud.
4. Members of group respond by...

POINTING: Point to words and phrases that stick in mind, made an impression on you.

Also point out words and phrases that did not strike you as being weak or had no meaning to you.

SUMMARIZING: Point out the main ideas, feelings of the work. Choose one word from the piece that best summarizes work. Choose another word not in the piece to summarize work.

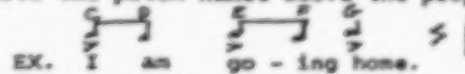
TELLING: Share with writer everything that happened to you as you listened to his words carefully.

Students compose a melody using the C Major Scale. C - D - E - F - G - A - B - C¹. Resonator bells, tonettes, or recorders may be used.

In order for the song to have a "C Major" tonality, be sure:

1. The song begins on C, E, G, or C¹.
2. The song ends on C or C¹.

Write the pitch names above the proper notes.



Staff notation (C Major Scale):

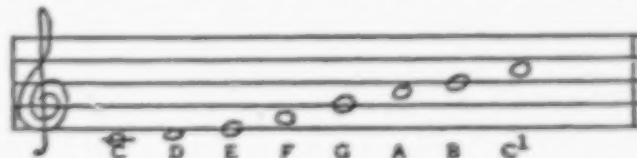
Draw four sets of staves or prepare the staff papers ahead of time.

Print the words with the syllabication at least $\frac{1}{2}$ " below each staff.

Draw a treble clef () at the left side of each staff.

Place the $\frac{4}{4}$ meter sign next to the treble clef, only on the first set of staves.

Draw the pitch notation on the staff by following this guide:



Darken the note heads and draw the rhythmic notation for each. Be sure to place the quarter rest () and bar lines (|) and ||).

Composing a song (C Pentatonic Scale):

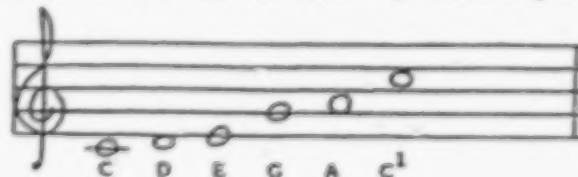
Students may also compose a melody using the C Pentatonic scale: C - D - E - G - A - C¹.

Follow the same procedure as above (C Major Scale).

Staff notation (C Pentatonic Scale):

Follow the same procedure as page 6 regarding the staff, syllabication, clef sign, meter signature, and rhythmic notation.

Draw the pitch notation on the staff by following this guide:



Malama Project

*Source: for more details, refer to Malama, gr. 4, 5, 6 (Honolulu District, 1984)

Resources

Instant Readers - Predictable Books

- Adams, Pam. This old man.
- Alain. One, two, three, going to sea.
- Aliki. Go tell Aunt Rhody.
- Aliki. Hush, little baby.
- Aliki. My five senses.
- Asch, Frank. Monkey face.
- Asch, Frank. Just like daddy.
- Balian, Lorna. The animal.
- Balian, Lorna. Where in the world is Henry?
- Baroas, Sarah E. I was walking down the road.
- Baum, Arline & Joseph Baum. One bright Monday morning.
- Becker, John. Seven little rabbits.
- Beckman, Kaj. Lisa cannot sleep.
- Bellah, Melanie. A first book of sounds.
- Bonne, Rose & Alan Mills. I know an old lady.
- Brand, Oscar. When I first came to this land.
- Brandenberg, Franz. I once knew a man.
- Brown, Marcia. The three billy goats gruff.
- Brown, Margaret Wise. Four fur feet.
- Brown, Margaret Wise. Goodnight moon.
- Brown, Margaret Wise. Home for a bunny.
- Brown, Margaret Wise. Where have you been?
- Burningham, John. Would you rather...

- The bus ride, illustrated by Justin Wager - Scott Foresman Reading Unlimited.
- Carle, Eric. Have you seen my cat?
- Carle, Eric. The grouchy ladybug.
- Carle, Eric. The mixed up chameleon.
- Carle, Eric. The very hungry caterpillar.
- Caldwell, Mary. Morning, rabbit, morning.
- Charlip, Remy. Fortunately.
- Charlip, Remy. Fortunately, unfortunately, or -
- Charlip, Remy. What good luck! What bad luck!
- Cook, Bernadine. The little fish that got away.
- Crews, Donald. Freight train.
- Crews, Donald. Harbor.
- Crews, Donald. Carousel.
- Crews, Donald. Truck.
- Curry. An apple is red.
- De Regniers, Beatrice Schenk. Catch a little fox.
- De Regniers, Beatrice Schenk. The day everybody cried.
- De Regniers, Beatrice Schenk. How Joe, the bear and Sam, the mouse got together.
- De Regniers, Beatrice Schenk. The little book.
- De Regniers, Beatrice Schenk. May I bring a friend?
- De Regniers, Beatrice Schenk. Willy O'Dwyer jumped in the fire.
- Domanska, Janina. If all the seas were one sea.
- Duff, Maggie. Johny and his drum.
- Duff, Maggie. Rum pum pum.
- Emberley, Barbara. Simon's song.

- Emberly, Ed. Klippity klop.
- Emberly, Ed. Drummer Hoff.
- Ets, Marie Hall. Elephant in a well.
- Ets, Marie Hall. Play with me.
- Flack, Marjorie. Ask Mr. Bear.
- Fringuello. The tale of the Christmas mouse.
- Galdone, Paul. Henny Penny.
- Galdone, Paul. The little red hen.
- Galdone, Paul. The three bears.
- Galdone, Paul. The three billy goats gruff.
- Galdone, Paul. The three little pigs.
- Ginsburg, Mirra. The chick and the duckling.
- Ginsburg, Mirra. Where does the sun go at night?
- Greenberg, Polly. Oh Lord, I wish I was a buzzard.
- Hann. Up day, down day.
- Hoban, Tana. One little kitten.
- Hoban, Tana. Push - pull, empty - full.
- Hoffman, Hilde. The green grass grows all around.
- Hutchins, Paul. Good-night owl.
- Hutchins, Pat. Rosie's walk.
- Hutchins, Pat. Titch.
- Jacobs. Good night, Mr. Beetle.
- Jaynes. Benny's 4 hats.
- Kalan, Robert. Blue sea.
- Kalan, Robert. Jump, frog, jump.
- Kalan, Robert. Rain.

- Keats, Ezra Jack. Over in the meadow.
- Kent, Jack. The fat cat.
- Klein, Lenore. Brave Daniel.
- Kraus, Robert. Whose mouse are you?
- Langstaff, John. Frog went a-courtin'.
- Langstaff, John. Gather my gold together: four songs for four seasons.
- Langstaff, John. Oh, a-hunting we will go.
- Langstaff, John. Over in the meadow.
- Laurence, Ester. We're off to catch a dragon.
- Lexau, Joan. Crocodile and hen.
- Lobel, Anita. King Rooster, Queen Hen.
- Lobel, Arnold. A treeful of pigs.
- Mack, Stan. 10 bears in my bed.
- Mack, Stan. Where's my cheese?
- Martin, Bill. Brown bear, brown bear, what do you see?
- Martin, Bill. When it rains, it rains.
- Martin, Bill. A ghost story.
- Martin, Bill. The haunted house.
- Martin, Bill. Silly goose and the holidays.
- Martin, Bill. I went to the market.
- Martin, Bill. Fire! Fire! said Mrs. McGuire.
- Martin, Bill. The wizard.
- Martin, Bill. Monday, Monday, I like Monday.
- Martin, Bill. Up and down the escalator.
- Mayer, Mercer. If I had...
- Mayer, Mercer. Just for you.

- McGovern, Ann. Too much noise.
- Memling, Carl. Ten little animals.
- Moffett, Martha. A flower pot is not a hat.
- Peppe, Rodney. The house that Jack built.
- Polushkin, Maria. Mother, mother I want another.
- Patrick. Bug in a jug.
- Preston, Edna Mitchell. Where did my mother go?
- Quackenbush, Robert. She'll be comin' round the mountain.
- Quackenbush, Robert. Skip to my Lou.
- Reiss. Colors.
- Rockwell. Honk, honk!
- Rokoff, Sandra. Here is cat.
- Rumsey, Helen. Telling tales.
- Rumsey, Helen. Little, big, bigger.
- Scheer, Julian. Rain makes applesauce.
- Scheer, Julian. Upside down day.
- Sendak, Maurice. Where the wild things are.
- Shaw, Charles B. It looked like spilt milk.
- Shulevitz, Uri. One Monday morning.
- Skaar, Grace. What do the animals say?
- Skaar, Grace. Cats, cats, cats.
- Sonneborn, Ruth A. Someone is eating the sun.
- Spier, Peter. The fox went out on a chilly night.
- Stover, JoAnn. If everybody did.
- Tolstoy, Alexei. The great big enormous turnip.
- Welber, Robert. Goodbye, hello.

Wildsmith, Brian. The twelve days of Christmas.

Wolcott. Pickle, pickle, pickle juice.

Wolkstein, Diane. The visit.

Wondriska, William. All the animals were angry.

Ziad, Barry. Chicken Little.

Zemach, Harve. The judge.

Zemach, Margot. Hush, little baby.

Zemach, Margot. The teeny tiny woman.

Zolotow, Charles. Do you know what I'll do?

Sample book by Carrie Ann Tomisato and Sabrina Robinson, gr. 6, Kipapa Elementary

author:

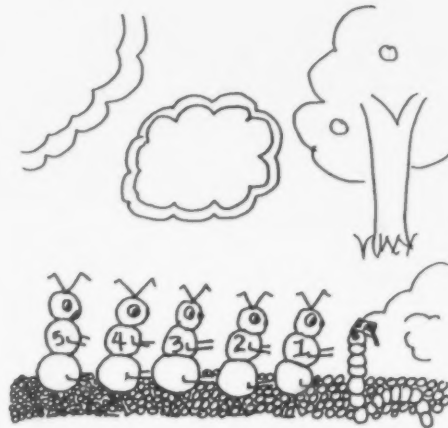
Carrie Ann Tomisato

One Wish For One Ant
Five Wishes in All

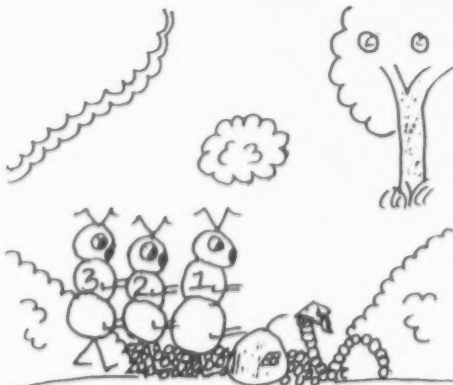
illustrator:

Sabrina Robinson

L.T. and Society
Published in the
state of Hawaii
©1984

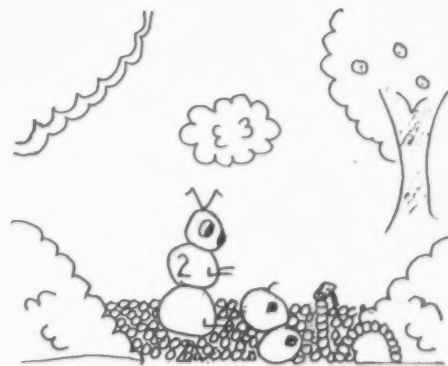


One day five ants were walking down a path that lead to a picnic ground then suddenly, an inch worm jumped right out and said, "One wish for one ant five wishes in all!"



Five ants were startled. The first ant said, "I would like to have one red juicy cherry for dinner."

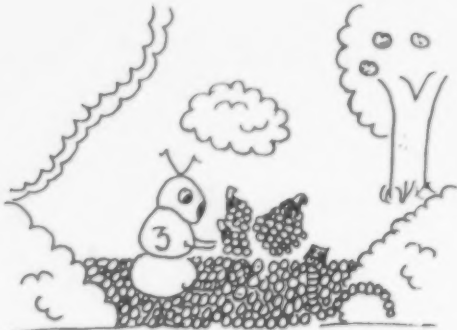
"As you wish replied the worm. So he closed his eyes and 'pop' there was a big red juicy cherry in front of the first ant.



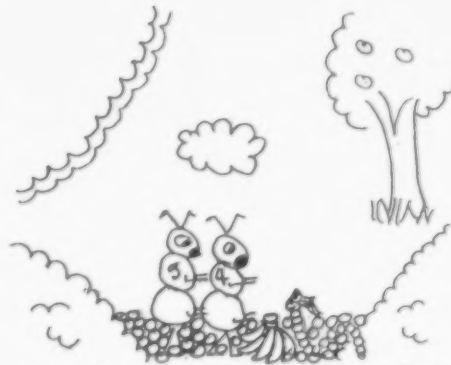
Four of the ants were startled but the second ant said, "I would like to have two pulpy purple plums for dinner." The inch worm said,

"As you wish second ant," so he closed his eyes and 'pop' there were two pulpy purple plums in front of the ant.

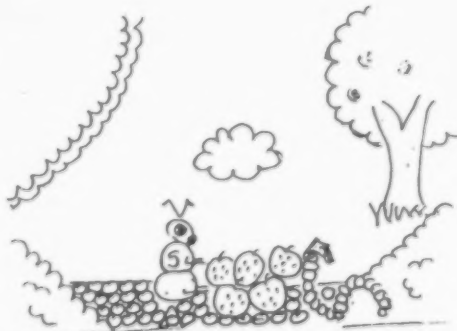
Sample book by Carrie Ann Tomisato and Sabrina Robinson, gr. 6, Kipapa Elementary



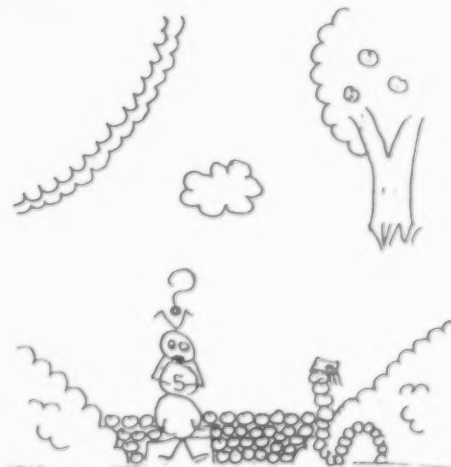
Three of the ants were startled. The third ant said, "I would like to have three dark red tangy cranberries for dinner." And the inch worm said, "As you wish third ant," so he closed his eyes and "pop" there were three dark red tangy cranberries in front of the third ant.



Two of the ants were startled but the fourth ant said, "I would like to have four sensational yellow bananas for dinner." The inch worm said, "As you wish fourth ant," so he closed his eyes and "pop" there were four sensational yellow bananas in front of the fourth ant.

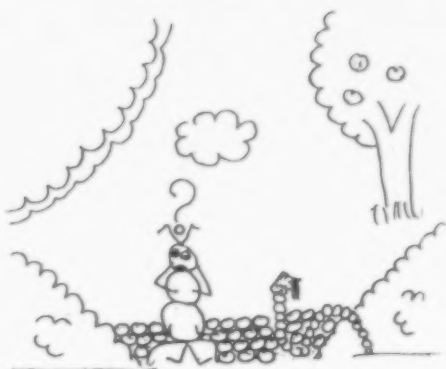


Only one ant was startled so he said, "I would like to have five savoring gappy strawberries for dinner." The inch worm said, "As you wish fifth ant." So he closed his eyes and "pop" there were five savoring gappy strawberries in front of the fifth ant.



No one was startled. The fifth ant thought

Sample book by Carrie Ann Tomisato and Sabrina Robinson, gr. 6, Kipapa Elementary



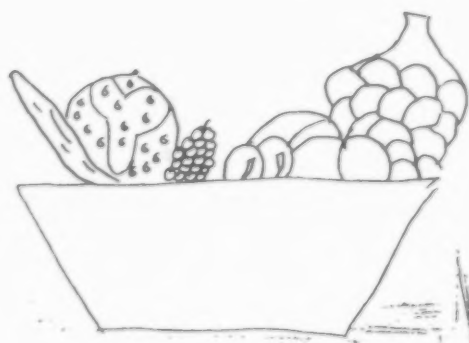
..... and thought.....

..... and thought.....

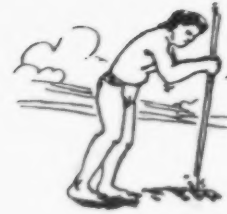


Finally he said, "Let's make a fruitsalad!"
The first, second, third, fourth, and fifth
ant had a wonderful evening because
everyone pitched in to make an irresistide

.....



..... Fruit Salad



Unit: Survival

This unit was created and taught by Hiroko Koga, enrichment teacher, and Joan Yoshina, librarian, at Nanaikapono Elementary, Leeward District.

Comments from Joan and Hiroko: "We developed this unit as a way of integrating content with a wide range of language arts and library skills. When we accidentally discovered the many parallels between the Eskimos and the Hawaiians, they became the focus of our sixth grade enrichment program."

Student objectives:

- (Language arts) To learn to recognize the theme of a work of fiction.
To produce an original fiction story based on the survival theme.
- (Social studies) To learn to interpret a character through reference to his culture.
- (Library skills) To do research on topics related to stories read.

Grade level: 6

Procedures

I. Introducing the unit

- A. Refer to Call it courage (read previously), by Armstrong Sperry.
- B. Discuss Mafatu's problem:
 - What caused the problem?
 - What contributed to the problem?
 - How did he resolve his problem?
- C. Introduce chart showing the sources of conflict. Elicit examples from the story of each kind of conflict.
- D. Outline story elements to be used as a basis for discussing each of the stories in the unit:
 - THEME
 - CHARACTERS
 - SETTING
 - PLOT
 - Problem
 - Course of Action
 - Climax
 - RESOLUTION

- E. Help students to locate passages from the book which exemplify the survival theme.

II. Extending the theme of survival to other fiction books

- A. Booktalk on other books having the survival theme.
- B. Assign a time limit for students to read one of the books on the reading list focusing on the following questions:
 - What is the problem?
 - What are the sources of conflict?
 - How does the protagonist deal with each of these conflicts?
- C. Each student reports back to the group on the book he has read by referring to the story elements of theme, character, setting, and plot.
- D. While students are reading their selected books independently, read Julie of the wolves, by Jean George, in class.
 - Read up to the climax, the death of Amaroq (the leader of the pack of wolves which enabled Julie to survive under the harshest conditions).
 - At this point discuss what Miyax (Julie) will do.
 - Teach "climax" as the turning point in the action.

III. Writing

- A. After discussing possible resolutions to the story, Julie of the wolves, have each student write an ending.
Share students' endings before reading to the end of the book.
- B. Web possible research topics pertaining to Eskimos. (See sample on p. H84.)
Each child chooses one of the topics to research and report back on.

IV. Integrating library skills

- A. Appreciation of resources:
 - Library provides books, magazines, and audiovisual materials used to develop the unit.
 - Librarian gives book talks on books with a survival theme.
 - Librarian provides teacher with additional resources which can be used to develop the theme.
- B. Retrieval of information:
 - Students are taught to use card catalog, encyclopedia indexes, and other reference materials to locate fiction and informational resources.
- C. Use of information:
 - Students are guided through the research process as they work on reports on various aspects of Eskimo life.
- D. Students make a book in which to write their original fiction stories on the theme of survival.

V. Follow-up activities

- A. Students receive copies of the Nome Nugget, an Alaskan newspaper. This is read and discussed in class.
- B. Students write letters to pen pals in an Alaskan school.
- C. Children explore the emotional impact of the survival theme by writing cinquains or other short poems. (See sample below.)
- D. Picture books are used to show how different art techniques are used to enhance the text of a story.
- E. Students are encouraged to look for examples of survival in biographies, historical fiction, and modern realistic fiction.

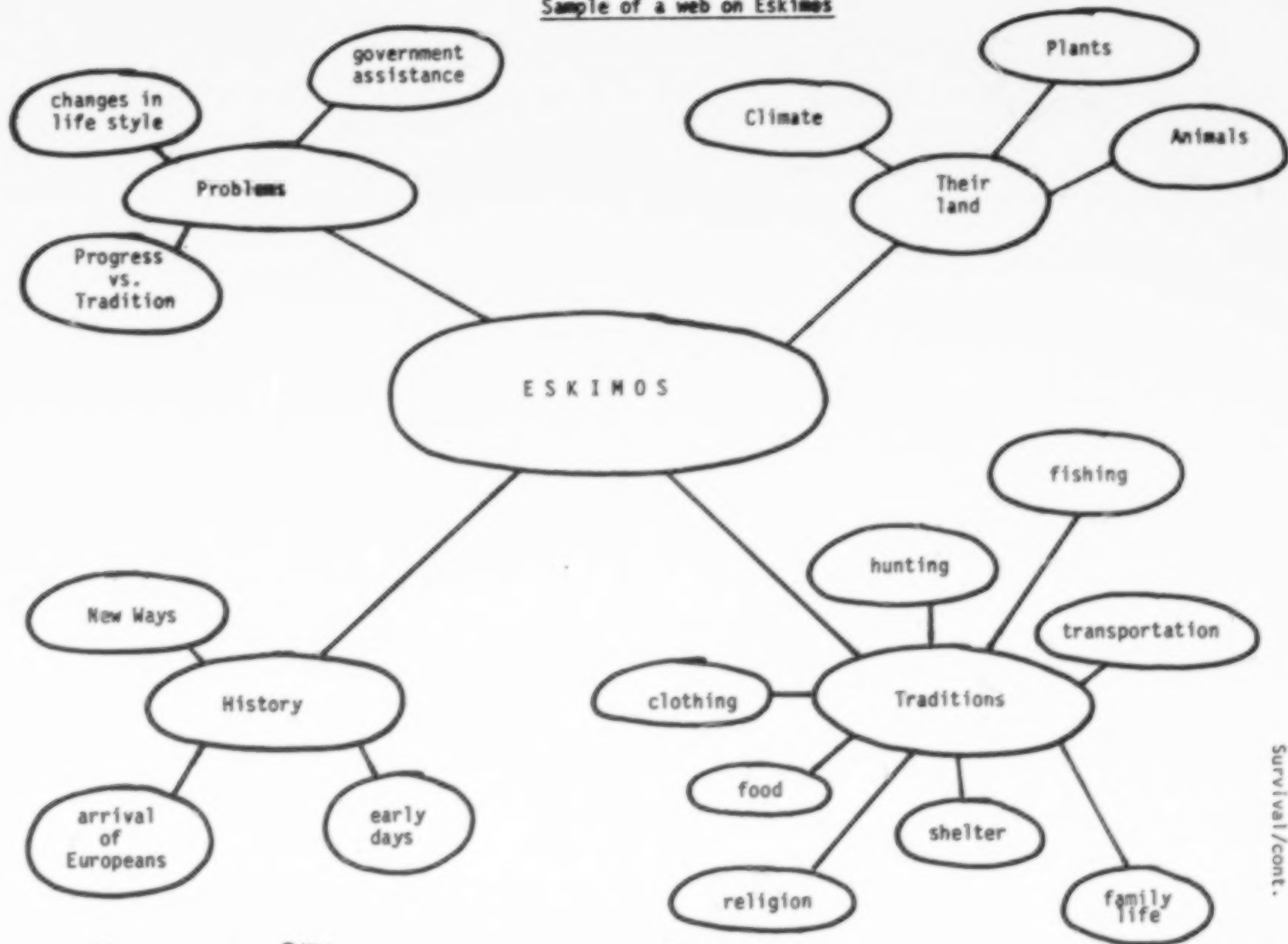
CINQUAIN

- Line 1: Choose a character from the book.
e.g. Mafatu
- Line 2: Use two adjectives to describe him.
Scorned, humiliated
- Line 3: Add a verb phrase telling what he does.
Fled into the vast angry sea
- Line 4: Compare him to something else (simile or metaphor).
Like a weary swimmer clinging to life
- Line 5: Repeat the name of the character or call him by another name.
Stout Heart

Example of student product

Mafatu
 Scorned and humiliated
 Fled into the vast angry sea
 Like a weary swimmer clinging to life
 Stout Heart

Sample of a web on Eskimos



HB4

Survival/cont.

RESOURCES
Books on the Theme of Survival

Burch, Robert. Queenie Peavy. Viking, 1966.

Unhappy because her father is in jail, Queenie expresses her frustration through delinquent behavior. Queenie shows how strong character and an instinct to survive can prevail over a harsh and deprived background.

Byars, Betsy. Pinballs. Harper, 1977.

A contemporary story of three children who survive neglect, abuse, and loneliness through the kindness and understanding of foster parents. Extends the survival theme into the world of the modern child.

George, Jean. Julie of the wolves. Harper, 1972.

While running away from home and an unwanted marriage, a thirteen-year-old Eskimo girl becomes lost in the Arctic tundra. She survives only through the friendship and help of a wolf pack.

George, Jean. My side of the mountain. Dutton, 1959.

Using his ingenuity to improvise shelter, find and cook food, and devise needed tools, a young boy survives a winter alone in the Catskill Mountains.

Heyerdahl, Thor. Kon-Tiki. Rand McNally, 1950.

The story of six, inquisitive men who set out on a dangerous journey to prove their theory that the South Sea Islands were peopled by people from Peru. This story of survival at sea will appeal to older boys.

Houston, James. The white archer. Harcourt, 1967.

The stark and moving tale of an Eskimo boy who spends four years training to avenge the death of parents. The story is one of survival under the harshest conditions. (Other books by James Houston on the theme of survival: Akavak and Frozen fire.)

Mauser, Pat. Bundle of sticks. Atheneum, 1982.

A young boy who hates to fight is forced to take Kajukenbo, a form of martial arts, to protect himself against the school bully. The story which unfolds deals with the survival theme at a level that most children can understand.

O'Dell, Scott. Island of the blue dolphins. Houghton Mifflin, 1960.

An Indian girl spends 18 years without human companionship on an island off the coast of California. Her story is a tale of courage and resourcefulness based on historical fact.

Speare, Elizabeth. Sign of the beaver. Houghton Mifflin, 1983.

Matt must fend for himself and protect his family's cabin in the wilds while his father goes to fetch the rest of the family.

Sperry, Armstrong. Call it courage. Macmillan, 1940.

A Polynesian boy, scorned by his people for his fear of the sea, takes a lone journey to a sacred island. By surviving the many challenges put forth by nature, he conquers his fear and earns for himself the name "Mafatu," meaning "Stout Heart."

Taylor, Theodore. The cay. Doubleday, 1969.

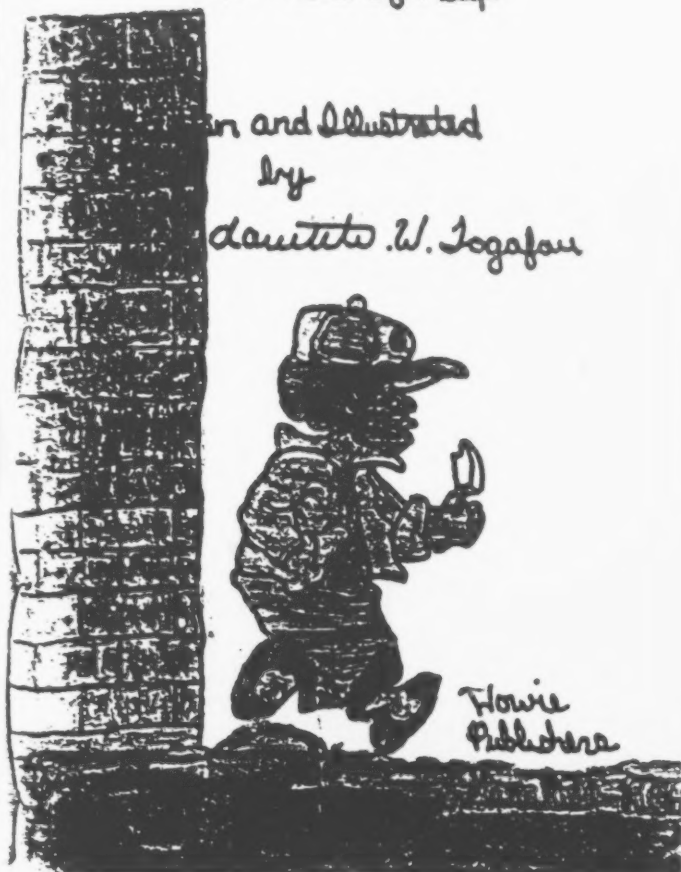
After a German submarine torpedoes the ship he and his mother are traveling on, a young boy finds himself alone on a raft with an old black man. With Timothy's help the boy survives but is left to fend for himself when the old man dies.

Wilder, Laura Ingalls. The long winter. Harper, 1940.

After they move into Pa's store in a little South Dakota town, the Ingalls family has to face the most serious threat yet to their survival. The town's lifeline is the railroad, and the winter of 1880-81 is so severe that the trains cannot get through. To prevent the town from starving, Almanzo Wilder makes a hazardous journey to find food.

In Need of Help

Written and Illustrated
by
Lautiti W. Tagafau



Howie
Publishers

Table of Contents

	pg.
1.. The Beautiful Community..	
2.. An Odd Family...	
3.. Joseph...	
4.. A New Student...	
5.. In Need of Help...	
6.. An Angry Father...	
7.. The Next Day...	
8.. Solving the Problem...	
9.. Happy Ending...	

H87

Survival/cont.

Sample excerpts from book by Lauititi Tagafau, gr. 6, Nanaikapono Elementary

Chapter 5
In Need of Help

"Fight? Fight?"

I ran towards the voice and saw Nelson and Joseph fighting. Joseph was one of my closest friends. Nelson was a new student and I didn't want him to get into trouble in school. I stopped the fight.

"What's the problem?" I asked.

"Nelson shoved me and called me pencil pins", answered Joseph.

Now Joseph's legs are very skinny. He needs braces for them. That is why people call "pencil pins". Even without his braces, he is a good fighter.

Chapter 6
An Angry Father

Nelson's father came to school the next day. Nelson was with him. Students gathered around.

"Say, sir, what do you want with us students?", asked Joseph.

"Which one of you boys beat up my son?" asked Nelson's father.

"I'm the one you're looking for" replied Joseph. Nelson's father almost laughed his head off.

Well, afterschool, I dragged Joseph to Nelson's house. When we reached there, Nelson's father came out of the house with a baseball bat and chased us again. We ran for at least ten minutes. Then the father stopped and turned for home.

H88

Survival/cont.

Sample excerpts from book by Lautititi Tagafau, gr. 6, Nanaikapono Elementary

I was glad I took Joseph to Nelson's house.
I took Joseph to apologize to Nelson.

Chapter 7 The Next Day

The next day, when Joseph and I went to school, we saw Nelson chasing some of the girls in our class.

First he makes trouble, and now he's chasing some of the girls in our class. Joseph was very angry.

Joseph got so mad that he ran straight towards Nelson and punched him out. Joseph was jealous because Nelson could run and play.

Now it was worse than before. Nelson's dad wanted to get Joseph. But Joseph's brothers were there.

Again Nelson's dad was waiting after school. His fists were clenched tightly

H89

Survival/cont.

BEST COPY AVAILABLE

Chapter 8

Solving the Problem

The situation seemed hopeless. Suddenly, Nelson's dad shook Joseph hard. "I'd like to thank you for straightening out my son. Now he doesn't brag and shoot off his mouth like he used to."

"Please come to our house for dinner," said Nelson.

"Oh yes," we replied.

"Come at 8:00 pm," said Nelson.

"Sure," we said.

Index

- Art skills, concepts, E14-E28
- Art, unit plan, H20-H26
- Authorship, D5
- Bookbinding techniques, E29-E50
 - Accordion Book (Shu-in-cho), E48
 - Cloth-covered, stitch binding, E38-E44
 - Easy-to-make book, E30
 - Japanese binding, E45-E47
 - Japanese slit and fold book, E49-E50
 - Yarn bound book, E31-E37
- Bookmaking, E15-E44
- Capitalization, D15
- Collaboration, teacher and librarian, A1-A3, B1-B2
- Composing, D4-D9, D17-D18
- Computer literacy, unit plans, G15-G23, H34-H42
- Content areas (also see listings by specific subjects, C13-C23, G3-G52, H3-H90)
- Dummy/layout (page makeup), E23-E26
- Editing, D13-D21
- Effective teaching and learning (ETAL), C6
- Grammar, D6
- Guidance unit plans, G3-G8, G40-G46, H3-H26
- Handwriting, D6
- Instructional strategies (also see unit plans), C6, C8-C14
- Integrated instruction (also see unit plans), C5
- Language systems, unit plan, G9-G14
- Leadership, B2
- Learner needs, C7-C10, C22-C25
- Library skills, C4, E1-E13
 - Appreciation of resources, C13-C23, G3-G52, H3-H90
 - Card catalog skills, E10-E13, H57-H80
 - Orientation, H3-H8
 - Parts of book, E2-E9, H3-H33
 - Researching skills, H81-H90
 - Retrieval of information, C13-C23, G3-G52, H43-H48, H81-H90
 - Use of information, C13-C23, G3-G52, H3-H90
- Literature, unit plans, G3-G14, G33-G49, H43-H48, H57-H64, H81-H90
- Makeup (see dummy)
- Music unit plan, H65-H79
- Nutrition unit plan, H9-H19
- Pre-writing, D4-D9
- Post-writing, D4, D10-D20
- Proofreading, D13-D20
- Punctuation, D14
- Revision, D10-D13
- Science, unit plans, C13-C23, G24-G32, H27-H33, H49-H56, H65-H79
- Sharing of books, F1-F2
- Social studies, unit plans, G47-G52, H3-H8, H20-H26, H81-H90
- Spelling, D6-D9, D15-D16
- Unit checklist, G2
- Unit plans, G3-G52, H3-H90
 - All about me, H9-H19
 - Animals, H27-H33
 - Biographies, H43-H48
 - Butterflies, life cycle, C13-C23
 - Computer awareness, H34-H42
 - Computers in our lives, G15-G23
 - Developing self concept, G40-G46
 - Expressing feelings, G3-G8
 - Families, H3-H8
 - Fantasy book, H57-H64
 - Frogs, life cycle, H49-H56
 - I am special, H20-H26
 - Instant readers, H65-H79
 - Nuclear energy, G47-G52
 - Riddles, G9-G14
 - Superheroes and tall tales, G33-G39
 - Survival, H81-H90
 - Tidepools and coral reefs, G24-G32
- Usage, D6

Webbing, samples, C14, G28, H53, H84
Writing, D2-D3
 Beginning writers, D3
 Reluctant writers, D2
Writing objectives, C3
 Entertain, G9-G14, G33-G39,
 H27-H42, H57-H90
 Express feelings, G3-G8, G40-G46,
 H9-H26
 Inform, C13-C23, G24-G32, H3-H19,
 H27-H56
Promote ideas, G15-G23, G47-G52